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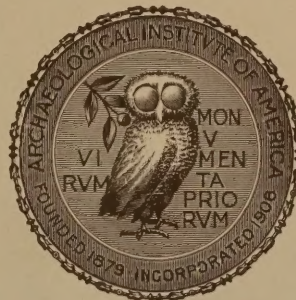
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THE RESTORED FEATHERED SERPENT COLUMNS FLANKING THE MAIN ENTRANCE TO THE TEMPLE OF THE WARRIORS AT CHICHEN ITZÁ, YUCATÁN, MEXICO.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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THE ART OF THE MAYA AS REVEALED BY EXCAVATIONS AT THE TEMPLE OF THE WARRIORS, CHICHEN ITZÁ, YUCATAN

By FRANK F. BUNKER

Editor of the Carnegie Institution of Washington

Illustrated with photographs by E. L. Crandall, official photographer of the Chichen Itzá Project, and a 4-color plate

THE work of excavating and reassembling the fallen structural elements of the Temple of the Warriors at Chichen Itzá, Yucatan, has now gone far enough to throw considerable light on the art of what perhaps was the most advanced aboriginal race of the New World. During the past two seasons, the Middle American Archaeological Staff of the Carnegie Institution of Washington, under the leadership of Dr. Sylvanus G. Morley, has focused upon this temple, now seen to have been one of the most important of all the structures of this ancient Mayan city. Indeed, in the wealth of its sculptured figures and in the variety and brilliance of its mural decorations, the Temple of the Warriors surpassed even El Castillo, the principal temple of Chichen Itzá.

Like other temples of Maya construction, the Temple of the Warriors is built on a pyramidal foundation. The supporting structure covers two-thirds of an acre and rises in four terraces thirty-seven feet above the general level of the great artificial terrace, covering some fifty acres, upon which the northern part of the city was built. A stairway thirty-four feet wide, containing thirty-six stone steps, ascends one face of the pyramid at the sharp angle of 66° with the horizontal. Two stone balustrades, four feet wide, carved to represent feathered rattlesnakes, the rattles at the bottom, the heads—with fanged mouths—at the top, flank the stairway and lead upward to the temple portal. Here two massive feathered serpent columns, with heads on the ground and tufted



ONE OF THE TWENTY SCULPTURED COLUMNS IN THE TEMPLE OF THE WARRIORS
AT CHICHEN ITZÁ.

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tail-rattles rising fifteen feet above, divide the entrance into a triple doorway.

The temple building itself, which crowns the pyramid, as it stood before the ruthless forces of nature caused its collapse, consisted of two finely proportioned rooms, each thirty by sixty-one feet, enclosed by walls of cut stone. One of these rooms, the inner sanctuary, contains a painted stone bench with sloping back. Against its rear wall stands a superb altar, fourteen feet long, eight feet wide, and two and three-fourths feet high, which is supported by nineteen human figures of stone in colors, with arms raised, Atlas-like, above their heads. (*See page II.*)

Twenty square stone columns once supported the vaulted roofs of the two rooms. Each of these columns is faced with sculptured figures of warriors in plumed helmets and armed with spears and clubs, originally vividly colored. It is these sculptured figures that suggested the name—Temple of the Warriors—by which the structure is known.

Everywhere present, portrayed in sculpture and in painting, is the feathered serpent, the conventionalized representation of the Toltec god, Quetzalcoatl, whom the Mayas called Kukulcan. This god was conceived of as a union of a bird and a rattlesnake, symbolizing the union of the god of the air and the god of the earth.

Mr. Karl Ruppert, assistant archaeologist, who has supervised the reassembling of the sculptured elements of the foundation and of the temple façade, states that each of the four terraces is composed of a sloping lower section of cut stone and a vertically rising cornice which carries a sculptured frieze of peculiar interest. On it appear in low but distinct relief alternating pairs of warriors, eagles, jaguars,

and an unidentified short-tailed, thick-haired quadruped which, for want of a better name, has been called the "Woolly". The warriors wear elaborate costumes which show traces of color, while the animals squat on their haunches and hold in their forepaws an object, thought by some to represent a human heart, which they seem to be offering to the warriors whom they face.

The sculptured elements of the walls of the temple proper which have thus far been replaced all belong to the lower zone of the temple façade. These elements consist of masks and of serpent-bird panels.

The masks are grotesque faces with curling noses built up of separately carved blocks. They vary somewhat in size but their average width is six feet two inches and their height three feet two inches. Each is made up of twenty-three or twenty-four separate stones. These masks were once elaborately painted in red, green, yellow, and blue. The mouths were in red; the lips in yellow or green; the ears in green to represent jade; and the earrings in red. The ornaments above and below the ears were painted red, blue or yellow; the eyes, red, yellow, or green; the eyebrows, green or blue. The head-band, representing three or four ribbons, was in blue, green, red and yellow.

The serpent-bird panels, of which six have been reassembled, average six feet five inches in height and six feet in width. These mosaic designs, symmetrically placed in the temple walls, consist of figures having bird feet and bodies with plumes rising to the top of the panel and gracefully falling on either side in complete arcs to its base. At the center of this balanced design is a serpent's head in full relief. The tongue of the serpent is bifurcated and



FAÇADE OF THE TEMPLE OF THE WARRIORS, SHOWING THE FEATHERED SERPENT COLUMNS FLANKING THE CENTRAL DOORWAY, AND THE ADJACENT DECORATIVE PANELS.

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hangs downward between the bird-like claws; while within the widely distended mouth appears a human head.

The background of these panels was painted red, the feathers red and green. The body of the bird surrounding the head is green with red trimmings, while some traces of red have been found on the jaws of the serpents.

Particular attention has been given to the sculptured columns inside the temple which once supported the roof. M. Charlot, one of the staff artists, devoted much of his time last season to their study and to the reproduction of the figures with which they are covered. He reports that these columns are built up of square drums of a soft white limestone set in mortar and that the joints are filled with stucco modelled so as to connect the sculptured designs without break. Each of the column faces is divided into three panels.

The bottom panel, almost square, contains the well-known representation of a Toltec god consisting of a human face held in the distended jaws of a serpent having bird-claws. The upper panel, also nearly square, contains a representation in profile of a god "diving" from a Toltec-like solar disk. This figure suggests, it is thought, that the protection of the gods is extended to the human figure on the principal panel below.

The middle panel is the most important of the three. In every case it contains a single human figure holding a bunch of spears in one hand and a spear-thrower in the other. The attitude of these warrior figures is more religious and ceremonial than belligerent, M. Charlot thinks.

In describing these carved forms, M. Charlot says: "The figures wear feather rings on their ankles and around their knees, and turquoise bracelets and

necklaces with metal *repoussé* bosses. The breast and right arm are bare while the left arm is carved with a kind of voluminous sleeve, possibly one of the cotton shields which were still being worn at the time of the Spanish conquest. There are nose- and ear-plugs of all shapes. The hair is long and braided, hanging over the shoulders. The headdresses are of elaborate feather work or of flowers, while many of them are represented as having the sacred bluebird on the forehead. Some of the figures are disguised as birds, with bird claws and bird masks, probably representative of the owl, eagle or *quetzal*.* One figure wears the Mexican tiger headdress with a human face inside the jaws. Another wears a skull-mask with fleshless teeth and a flint in the hollow nose. Priests offer objects shaped like small loaves of bread but which, in all probability, represent cakes of copal incense. Still others personify the god himself, their faces concealed behind a mask of the god's face, which has a long ornamental nose."

In discussing the technique of the Mayan artists, M. Charlot reports that the sculpturing was done after the stone drums comprising the columns were in place. A stone tool was used, a little harder than the stone of the columns. With this the outline and detail of the figures were brought out by cutting away the background a centimeter or two.

Following the sculptor came the painter, who filled in backgrounds with a dull red pigment obtained from an indigenous tree. For the borders around the figures a color very near a cerulean blue was used. To bring out various details of form and dress, greens, yellows and blacks were employed. The sculpture was further en-

* The sacred *quetzal* is a member of the bird of paradise family.

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riched by insets of mother-of-pearl, obsidian and probably colored beads, as the empty eye-sockets in the surface of the blocks suggest. Indeed, M. Charlot discovered one figure in the temple sanctuary with the eye still in place. Upon examination, he found that it was composed of mother-of-pearl with a small disc of obsidian set at the center to represent the pupil.

Turning to the interior walls of the temple, Dr. Morley and his staff have found that originally these were likewise brilliantly and elaborately decorated, but with scenes drawn from the life of the people. Some of these are simple and peaceful, depicting life at the seashore or showing the people as they pursue the routine of daily duties; while others are horrible and tragic, as when spectacles of human sacrifice are portrayed in gruesome detail. All, however, are dominated by the omnipresent bird-serpent. The stones composing these structural elements were found by the excavators to have fallen in a confused mass, perhaps centuries ago. Gradually, however, the patient efforts of the workers are being rewarded. Already encouraging progress has been made in restoring the mural paintings. In this task Mrs. Ann A. Morris, another of the staff artists, has done notable work.

As each stone which bore painted plaster on its surface was dug out, it was numbered. Then a color reproduction was made of the bit of design which it carried. These designs were then drawn to scale on paper. By manipulating these papers, Mrs. Morris was able to fit certain of them together into a consistent whole. In this manner, of the thousand or more stones copied, she has been able to reconstruct the paintings of two different expressions of Mayan life; one, a peaceful

village scene at the seacoast; the other, a more sinister spectacle in which a human sacrifice is offered to the bird-snake god.

The first of these paintings, twelve and one-half feet long and seven feet high, originally contained sixty-six stones, of which number fifty-seven were recovered and replaced in their proper positions.

In the scene depicted, canoes, containing two warriors and a paddler, are shown as though moving along a shore on which stands a village where many people are variously occupied. One woman is grinding corn; another is watching a boiling pot. A man is seen carrying a burden, while another is poised as though about to hurl a spear. Crabs, lobsters, and snails float or swim about, while on land birds and trees are pictured. The painting originally was resplendent in brilliant colors; moreover, the drawing is done with much naturalness.

In the second picture (*see colored plate*) a sacrificial victim lies stretched at full length across the convex surface of one of the coils of an immense feathered serpent bearing conspicuous tail-rattles. Assistants hold his hands and feet while beside him stands an officiating priest in black with knife upraised ready to strike the fatal blow preparatory to tearing out his heart. Coiling around the priest, the great serpent, in whose honor, it may be supposed, the bloody rite is performed, with widely distended jaws and protruding fangs, rears his great plumed head high above the barbaric scene.

Mr. E. H. Morris, archaeologist in immediate charge of excavations at Chichen Itzá, has made a particular study of methods the Mayan artists employed in applying their color. He says that they first surfaced their walls



a



b



c

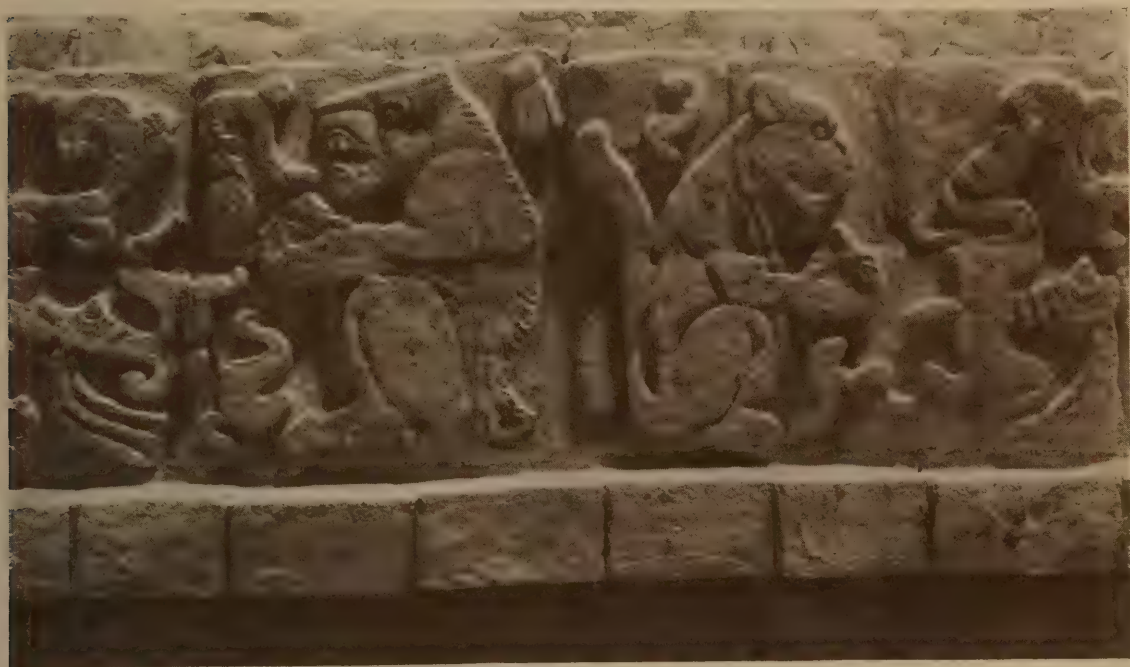
- a. Sculptured figure on the south pilaster of the earlier temple buried in the pyramidal foundation of the Temple of the Warriors.
- b. Interior mural painting of the Temple of the Warriors showing a human sacrifice.
- c. Drawing of the same with tentative restorations.

(Illustrations approximately one-ninth original size. Copied from the originals by Ann A. Morris.)
(Courtesy of Carnegie Institution of Washington)

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with lime plaster of a fine, smooth texture, and while this was still wet a general background of solid color was applied. The designs were then painted flat against this background in a great variety of hues, all, however, being based on a few fundamental colors such as red, yellow, green and blue. As a final step in the process, each detail of the picture was re-outlined in

sharpness of the pigments. Without detracting from the brilliance of the original colors, it has enriched and mellowed them. As the entire temple is studied, section by section, the evidence increasingly persuades one that a great number of artists took part in its mural decorations. The individualistic treatment of subject, coloration, drawing, and general skill add further



SECTION OF SCULPTURED FRIEZE ON THE TEMPLE OF THE WARRIORS, SHOWING FIGURES OF WARRIORS, JAGUARS, EAGLES AND BEARS, ALL HOLDING HUMAN HEARTS IN THEIR HANDS, PAWS AND CLAWS.

black. Except for the reds—which could have been obtained from the bark of a certain tree—Mr. Morris states that he has been unable to determine the source of the colors, nor does he know what the medium was in which the pigments were mixed. He adds:

“The interior of the temple in ancient times must have presented a sight of barbaric splendor, an almost bewildering array of intricate designs in brilliant colors. Time has softened the

interest to the interpretation of the paintings.”

It seems incredible that a race to whom iron was unknown could have carried the art of sculpture to such development as the pick and shovel have revealed at Chichen Itzá. The examples the excavators are recovering bear striking witness not only to the infinite patience of the ancient artists and their skill in execution, but to their intuitive perception of many of the principles of fine art. Indeed, it has

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been conjectured that this development may have reached the stage of portraiture in stone, since the faces carved on the door-jambs and on the Atlantean figures supporting the altar are of such variety and character as to suggest that they may have been actual portraits of living people.

A study of the art elements of the Temple of the Warriors can well be summed up in the words of M. Charlot:

"If it be true that all art evolution passes first through a period called

primitive, when strong and unique convention rules representation, next through a period of classicism, when



ATLANTEAN FIGURE, ABOUT 3 FEET HIGH; ONE OF 19 SIMILAR SUPPORTS OF THE DAIS, THRONE OR ALTAR IN THE SANCTUARY OF THE TEMPLE OF THE WARRIORS.

nature and style are fairly equilibrated, and finally through a period of eclecticism, when the artist works freely, accepting what he wants from past tradition, then the columns in the Temple of the Warriors are certainly of this third period. No special convention rules them. The sculpture represents with the same mastery, the beauty of a young warrior and the ugliness of an old woman, characteristic of this last stage in art evolution. Furthermore, the pseudo-primitivism of the line which conceals un-

der an apparent carelessness a perfect knowledge of perspective, points also to this last stage."





DETAIL SKETCHES (LEFT TO RIGHT) OF THE NORTH, WEST, EAST AND SOUTH FACES OF COLUMN 4, NORTHEAST COLONNADE, COURT OF THE THOUSAND COLUMNS, CHICHEN ITZÁ.

SIXTEEN CARVED PANELS FROM CHICHEN ITZÁ, YUCATAN

By EDITH BAYLES RICKETSON

Illustrated with drawings by O. G. Ricketson

THE accompanying figures are scale drawings of the sculptured columns of the Northeast Colonnade of the Court of The Thousand Columns at Chichen Itzá in Yucatan, Mexico. They illustrate a type of Maya sculpture common in that city.

The Court of The Thousand Columns was an enormous construction covering, with all its parts, more than twenty acres. The Court itself contains five acres of ground, and is surrounded on all sides by temples and colonnades of various sizes. The north and west sides of the Court are bounded by two long colonnades of round col-

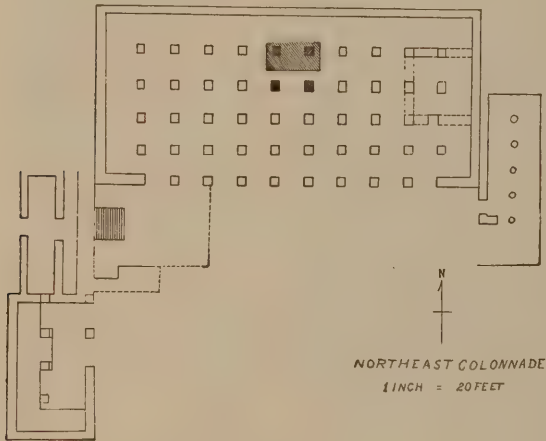
umns with square capitals, each five columns in depth, and the south and east sides are bounded by buildings more complex. Most of these have not been excavated.

The Northeast Colonnade was excavated in 1924 by the Chichen Itzá Project of the Carnegie Institution of Washington, under the direction of Dr. Sylvanus G. Morley. This building faces south on a small square just east of the Court of The Thousand Columns. It is 100 feet long, 49 feet wide, and 19½ feet high, and rises from a low terrace, two feet above the level of the square. It is composed of 48 square

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columns (see ground plan, Fig. 2) arranged in five tiers, with ten columns in each tier except the front one, where the two end walls (*antae*) occupy the space of one column each.

The eight columns across the front divide the façade into nine doorways.



PLAN OF THE NORTHEAST COLONNADE, COURT OF THE THOUSAND COLUMNS, AT CHICHEN ITZÁ.

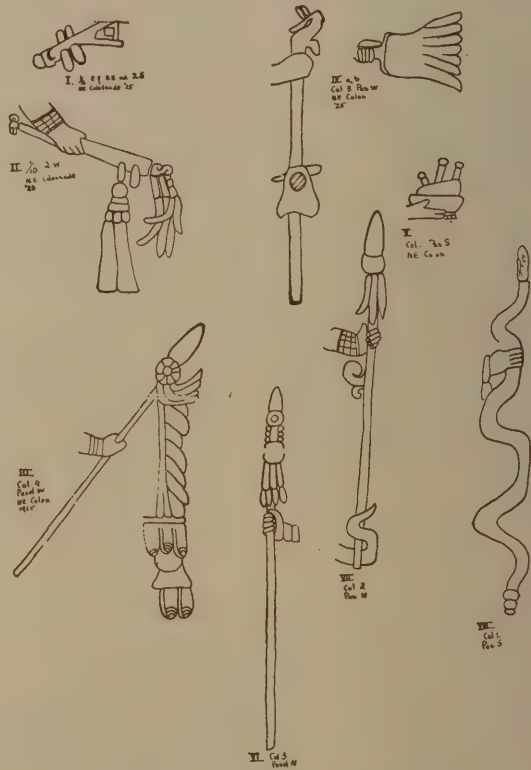
All the columns are made alike, in sections composed of large dressed blocks of limestone, and all are plain except the four central ones at the back, which are elaborately sculptured and enclose a sculptured platform or throne.

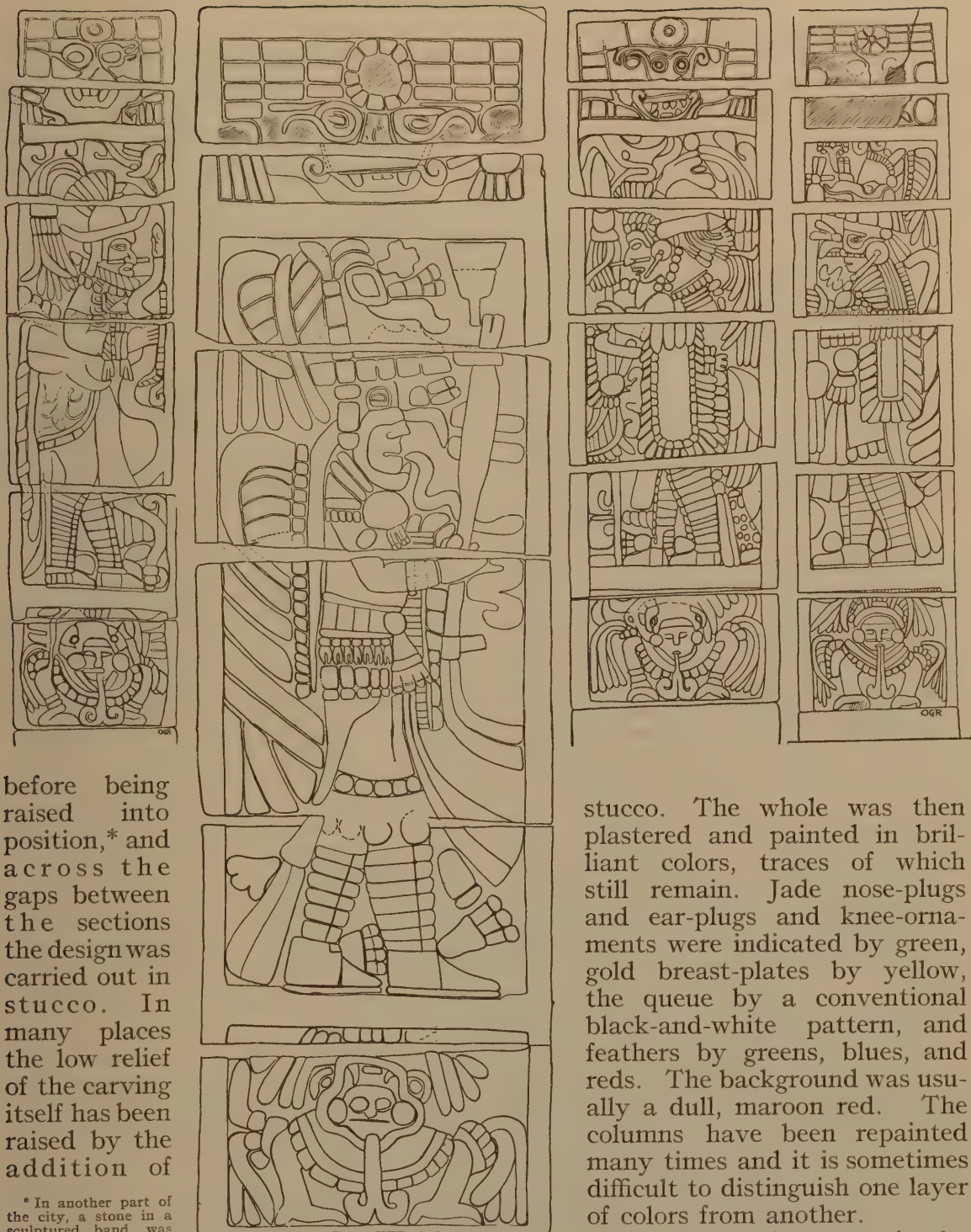
The throne is $13\frac{1}{4}$ feet wide across the front, $7\frac{1}{4}$ feet deep to the back wall, and 3 feet high. The front and sides of the throne itself are composed of intricately carved stones, each about a foot square, representing priests and warriors, and are surmounted by a sculptured cornice representing inter-twining rattlesnakes.

Two of the sculptured columns stand before the throne, on the floor of the colonnade, and two rise from the throne itself. All four sides of each of these four columns are sculptured, making a total of sixteen panels.

Most of the subjects are warriors, elaborately clothed in feather-work, embroidered cotton stuff, jade and gold jewelry, and armed with spears, clubs, and shields. An interesting exception is the front of the back column at the left of the throne, which is carved with the representation of Kukulcan, the Feathered Serpent, whose likeness is to be seen everywhere in this part of the city.

Both the subjects and the style of carving on these columns and the throne indicate that they were exe-





before being raised into position,* and across the gaps between the sections the design was carried out in stucco. In many places the low relief of the carving itself has been raised by the addition of

* In another part of the city, a stone in a sculptured band was found in its original position, but upside down, thus proving that it, at least, was carved before being put up by a careless or stupid mason.

DETAIL SKETCHES (LEFT TO RIGHT) OF THE SOUTH, WEST, EAST AND NORTH SIDES OF COLUMN I, NORTHEAST COLONNADE.

stucco. The whole was then plastered and painted in brilliant colors, traces of which still remain. Jade nose-plugs and ear-plugs and knee-ornaments were indicated by green, gold breast-plates by yellow, the queue by a conventional black-and-white pattern, and feathers by greens, blues, and reds. The background was usually a dull, maroon red. The columns have been repainted many times and it is sometimes difficult to distinguish one layer of colors from another.

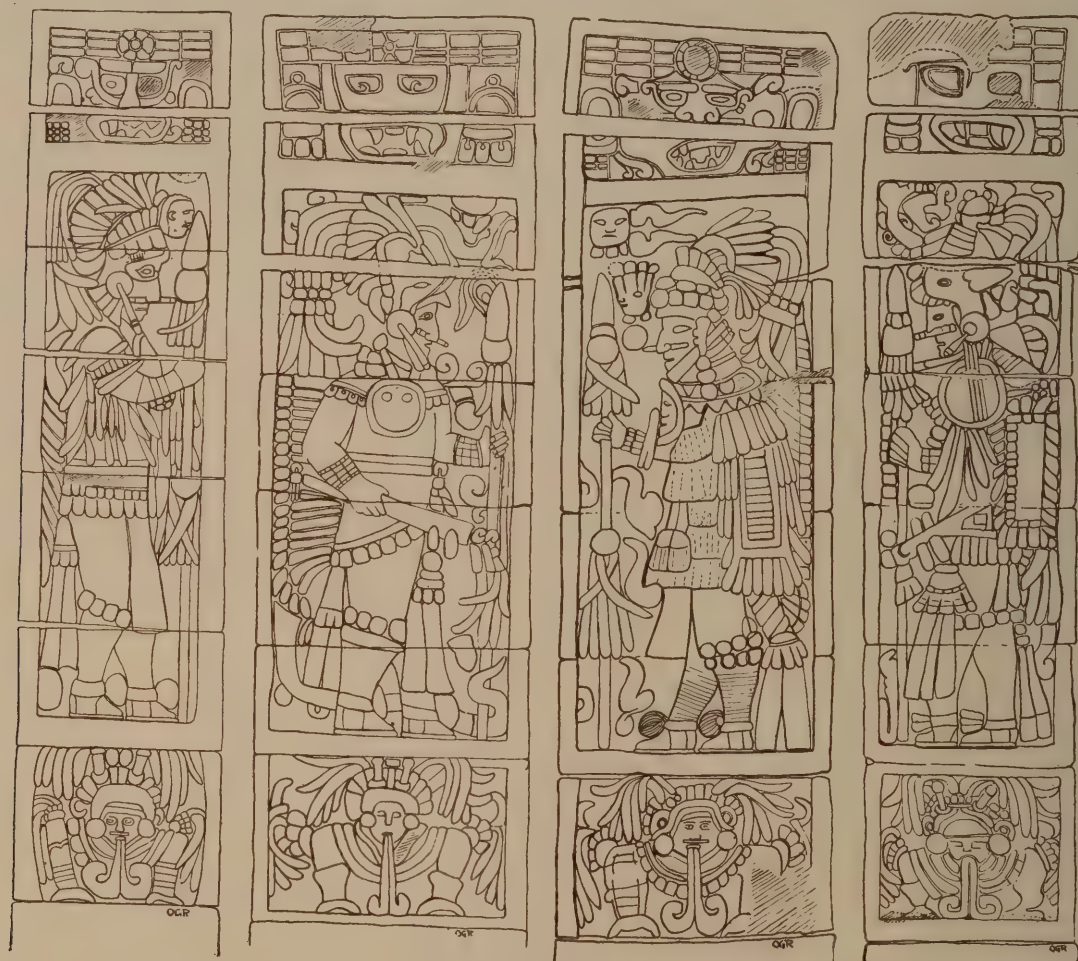
The designs have certain elements in common: the helmet in the form of an animal head,

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the plumed head-dress, the long nose-plug and ear-plugs, the queue, the feathered cloak, the *maxtli** (loin cloth), decorated with long tassels, the striped or rolled leggings, the tasselled sandals, and the feathered

as is possible, the sculptures are portraits—or the historical event, town, or quality the warrior represents.

The topmost section of each column represents a grotesque jaguar's face and forepaws. The lowest block, upon



DETAIL SKETCHES (LEFT TO RIGHT) OF THE NORTH, WEST, EAST AND SOUTH FACES OF COLUMN 2, NORTHEAST COLONNADE.

serpent that usually encircles the whole. From these it is easy to form a fairly clear and sure picture of the outfit of a Toltec-Maya chieftain in full regalia. Above the heads of a few of the figures are undeciphered glyphs. These may indicate the name of the warrior—if,

* Pronounced mash-tlee.

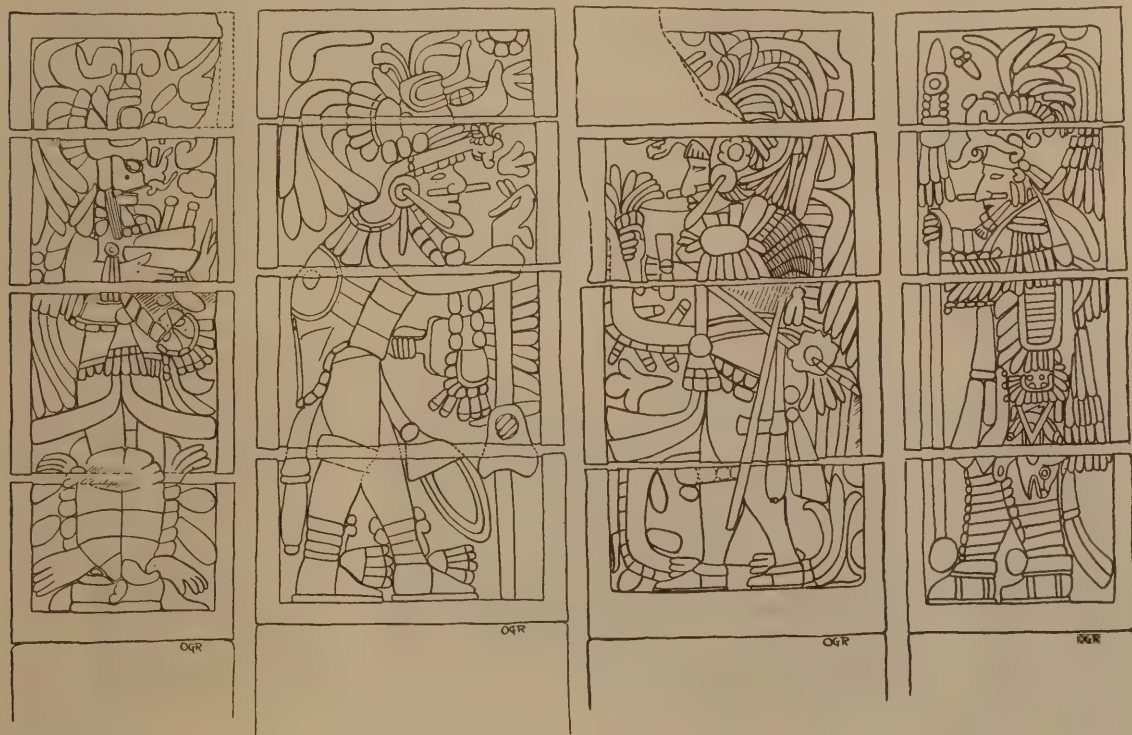
which the figures stand, represents a snake's head with a human head in its open jaws, the serpent's tongue issuing from beneath the human chin. These serpents are all shown as possessing legs, and might better be called "feathered monsters."

An interesting study is a comparison

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of the objects held in the hands of the different figures. There are eight spears, five staffs, presumably ceremonial (two are in the form of serpents, one of which may represent a living serpent itself), two bowls of copal incense, ornamented with jade beads,

tured columns show a strong Toltec influence upon the ancient Maya art. Though there is a great difference in the quality of both design and execution in the different columns, some being much more graceful and compact than others, even the best of these is not



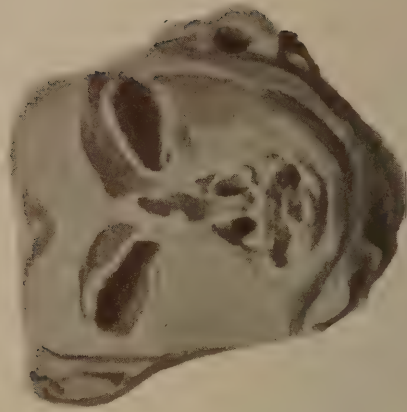
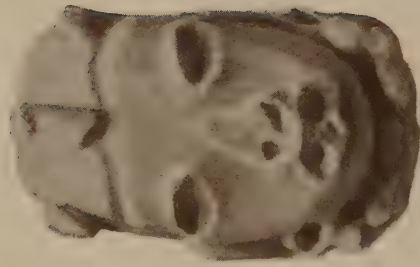
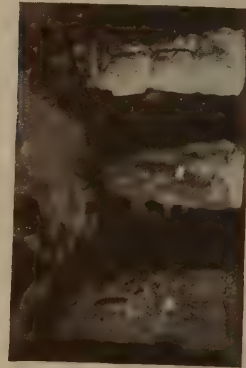
THE FOUR SIDES OF COLUMN 3, NORTHEAST COLONNADE. FROM LEFT TO RIGHT THE CARVINGS SHOW THE SOUTH, WEST, EAST AND NORTH FACES OF THE COLUMN.

one fan, and one object which might be either a torch or a conical incense burner.

The only one of the sixteen figures recognizable as a deity is that on Column 3, Panel S. (see above), which probably represents Kukulcan, or God B. This figure is one of the two bearing incense and not a weapon. The other figure bearing incense (Column 4, Panel E.) (page 12), is the only one with a long, skirt-like robe, and may be supposed to represent a priest rather than a warrior or a chieftain.

As already mentioned, these sculp-

comparable for delicacy of style with the earlier work of Maya artists, such as we find in Palenque and other cities of the Old Empire. The work in these columns shows a strong tendency towards conventionalization, although it had not yet reached a stage where symbols were used for the objects to be depicted. The human figures, as a rule, are fairly free, though crude, but the ornament is so overburdened with scrolls and coils—purely decorative in purpose, so far as we can judge—that it is often difficult to decide where one element leaves off and another begins.



A COMPARISON BETWEEN THE PRESENT-DAY MAYA AND THE CLAY AND STONE FIGURES AND HEADS DATING FROM ARCHAIC AND NEO-ARCHAIC TIMES IS ILLUMINATING.

CULTURAL EVOLUTION IN GUATEMALA AND ITS GEOGRAPHIC AND HISTORIC HANDICAPS

By MANUÉL GAMIO

(Translated from the Original Spanish by Arthur Stanley Riggs)

PART II: COLONIAL AND MODERN EVOLUTION

AT the beginning of the second quarter of the XVIth century the Spanish conquerors appeared in Guatemala, headed by the sanguinary Don Pedro Alvarado, whose sword was already red with Aztec blood. Falling upon the unhappy region in a devastating torrent, the invaders decimated the inhabitants, and caused the indigenous civilization to disintegrate completely, without taking into account the indispensability of its collaboration for the proper development of their colonization. They also overlooked the fact that that culture, product of the local experience of thousands of years, must inevitably be for the newcomers a precious book by whose perusal they could learn to adapt themselves most efficiently to the conditions of life in these new lands they were touching for the first time. Unfortunately, the colonizers believed their ideas and systems were the best. Disdaining everything from the native but mere personal labor, they initiated an exotic regime which endured some four hundred years. The autochthonous civilization, on its part, evolved in the descending scale: that is, it degenerated and disintegrated, not alone because it was losing its most brilliant pre-Hispanic characteristics, but because the cultural elements introduced by the Spaniards were very superficial and scanty.

The white colonists took no account of and conceded no importance to the interesting experimentation the Maya

and their ancestors had been making for centuries with a view to selecting non-seismic regions for the construction of their cities. Accordingly the most densely populated centres of colonization were established in the eruptive cordillera, in which the earth practically never ceased to tremble and where volcanic eruptions were frequent. As typical instances of this may be cited the dreadful ordeals the capital, Guatemala City, has suffered because of its central position in this eruptive zone.

Don Pedro Alvarado and a hundred or so of his Spanish *conquistadores* established the first Spanish city provisionally in the little town of Iximché, in the Valley of Almolonga, July 25, 1524, and because the day chanced to be the festival of St. James, called their city Santiago de Guatemala. Three years later, however, in 1527, the foundation was moved eastward to the foot of the Water Volcano (*Volcán de Agua*), so-called by the invaders because its spacious extinct crater was filled by a lake. The natives called the mountain Humaxhpiu,* or Flower Mountain, because of the luxurious and picturesque vegetation which flourished on the banks of the crater lake. The Spaniards experienced various earthquakes of more or less severity in their first few years of occupation, according to Bernal Díaz del Castillo and other chroniclers. But nothing overwhelming occurred until September of 1541. At that time a more than

* Pronounced Hoo-mash-pew.

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usually severe shock cracked the sides of the crater, and the lake within, rushing tumultuously out, swept irresistibly down the sides of the Water Mountain and wiped out the foredoomed city at its foot. More than seven hundred Spaniards perished in the catastrophe, among them Alvarado's widow, Doña Beatriz de la Cueva, and his daughter, Doña Ana. Doña Beatriz succeeded her husband in the government of the city when he was killed fighting against the Indians in Mexico. She came of distinguished lineage, as her father was Admiral Diego de la Cueva, and her uncle the Duke of Albuquerque. As a curious detail worth noting, we may cite the ironic comment of contemporaneous writers who, even before this final blow, said of the evil luck of the city that "it had killed more than had perished during the ten years of the conquest."

MALE AND FEMALE MAYA TYPES OF THE PRESENT IN GUATEMALA. THE MAN LIVES AT S. MARTIN CHILE VERDE, THE WOMAN AT TOTONIAPIAN.

The drowned capital, always after that referred to as the Old City, was never rebuilt *in situ*. Instead, in 1543 a new capital was begun in the nearby valley of Panchoy. King Philip II distinguished it with the title of the "Very Noble and Very Loyal City of St. James of the Knights" [*Muy noble y muy leal Ciudad de Santiago de los Caballeros*]. Shortly before this Charles V had conceded it a coat of arms upon which appeared the likeness of St. James mounted upon a spirited charger, with three volcanoes below, one of which was represented in eruption.

In 1565 and again ten years later, in 1575, earthquakes accompanied by tempests and inundations destroyed practically half the population. The Volcano of Fire, which the Indians



THE VOLCANO OF SANTA MARIA IN ERUPTION, THROWING OUT LAVA TOWARD THE TOWN OF CHUIPACHE.

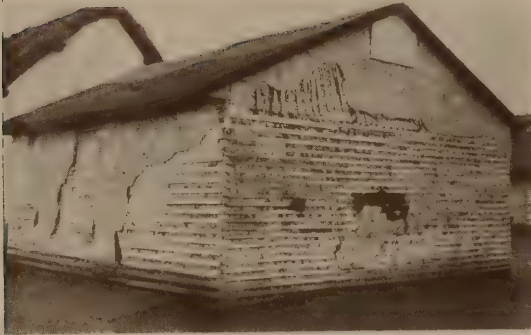
called *Kakxamul*,* or Fire-Spewer, was in active eruption for three weeks during December and January of 1580 and 1581, throwing out an enormous lava flow and vast quantities of ashes which destroyed the harvests. In 1585 the destruction produced by more earth tremors was so severe that for several years afterwards it was doubted that the city would be reconstructed. The shocks continued almost without cessation until 1773, when Santiago de los Caballeros, as capital of Guatemala and the city of second importance on the entire continent, was definitely destroyed, with heavy loss of life.

This final convulsion was the cause of a second removal. The new capital was laid out in the Hermitage Valley, where it still stands, and ever since the destroyed city has been called "The Ancient." But Guatamala City's terrible experiences were not yet over.

* Pronounced Kahk-sha-mool.

The memory of the earthquakes of 1918 is still fresh in every mind. These most recent shocks were among the most severe Guatemala has ever experienced. The city was almost totally flattened out, and the casualties were appalling. But in these latter years the heroic population—what was left of it—have laboriously reared their city stone by stone from its debris with unequalled courage and optimism. However unsuitable a location for a city, this region is an ideal place for the labors of some scientific institution devoted to the study of geodynamic action, since here modern methods would be able to determine exactly which are the seismic, semi-seismic and non-seismic zones, and do it more conclusively than the Maya and their forbears, who had fewer resources and less skill. Moreover, modern studies of this nature could be made to include a consideration of and suggestions for

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THE "BIRD-CAGE" CONSTRUCTION OF "WOVEN" WOODEN STRIPS, WITH CLAY OR ADOBE FILLING PARTLY FLAKED AWAY BY EARTH-SHOCKS.

the construction of edifices out of the local building materials, which would be virtually earthquake-proof.

A very small proportion of people of means have already built with reinforced concrete and the poor have created a style called "bird-cage construction". This latter consists of walls made like a woven fabric of strips of wood, or even of simple rods, whose generous interstices are filled with mud. On drying, this form of construction makes a relatively solid and compact block. Numerous earthquakes, however, have demonstrated that even this form of construction is not shock-proof, since the dried mud is shaken out in considerable fragments. In the majority of cases in both towns and cities, the construction consists of square blocks of stone and rubble. Every such edifice is, of course, inevitably condemned to destruction in future earthquakes.

Architecture which, in various

epochs and places, has been beautified with the local adaptations of the renaissance, plateresque, churrigueresque and baroque, could not here follow a normal evolution, and none of the styles mentioned persisted or developed. It is worth noting that in numerous colonial edifices and even in some erected at a later period, one curious and interesting feature occurs. This is the presence of a "corner column" in buildings facing upon two streets. Instead of presenting an acute angle at the corner, the apex has been

truncated, and a column substituted for the normal construction, a detail analogous to that which may be seen in many Maya buildings, which disclose sometimes one, sometimes several columns at the corners. If the artistic inheritance of this people could not continue to develop and express



RUINS OF THE PALACE OF DOÑA BEATRÍZ DE LA CUEVA, WIDOW OF THE CONQUEROR ALVARADO, AND NIECE OF THE DUKE OF ALBUQUERQUE.

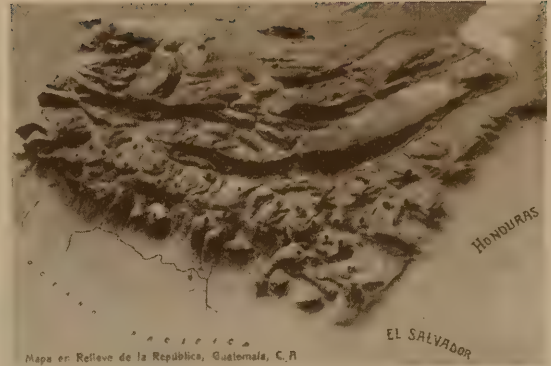


NATIVE HUT ON WHICH "CINCHES" OR WOODEN BINDING STRIPS ARE EMPLOYED TO HOLD THE ADOBE BLOCKS IN PLACE DURING THE WEAVING MOTION GIVEN THE BUILDING BY EARTHQUAKES. NEITHER THIS NOR THE "BIRD-CAGE" CONSTRUCTION HAS SOLVED THE PROBLEM FOR THE FEARFUL NATIVE.



OLD GUATEMALA: ONE OF THE CURIOUS CORNER COLUMNS.

itself because of the pressure of the superior forces already cited, sculpture, on the other hand, principally in its religious manifestations, flourished so brilliantly there can be no disputing its supremacy on this Continent. Unfor-



A PHYSICAL RELIEF MAP OF GUATEMALA. EACH BLACK DOT IS A VOLCANO, EITHER ACTIVE NOW OR A POTENTIAL MENACE.

tunately, however, the exotic artistic tendencies which have developed throughout Latin America since the beginnings of the XIXth century, have brought about the decadence of this unique art.

Among the obstacles of a biological character which have interfered in Guatemala with the life development of its population and the consequent making of progress toward utilization of natural resources on both the coasts and in the rich Petén region, have been those tropical scourges, malaria and yellow fever. This latter played havoc during the colonial period; its toll of life then, and probably during pre-Hispanic times, is uncounted. However, as it has been extirpated during



THE ORIGINAL CATHEDRAL OF GUATEMALA THE ANCIENT, ONE OF THE OLDEST CHURCHES IN AMERICA. IT WAS BEGUN IN 1534.



GUATEMALA THE ANCIENT, WITH THE PALACE OF THE CAPTAINS AND, IN THE BACKGROUND, THE MENACING VOLCÁN DE AGUA, OR WATER VOLCANO, WHICH DROWNED THE VENTURESOME CITY IN 1541.

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the past few years, we need refer only to malaria. According to opinions worthy of all respect, malaria, or, as it is aptly termed in Spanish, "marsh fever," did not exist in Guatemala—and probably nowhere else in the Americas—until it was imported by the white colonists. Notwithstanding this opinion, let us examine two arguments bearing upon the matter.

It is undeniable that the effects of malaria have been and are infinitely more severe, its results more disastrous, upon the white than upon the

endurance of this disease had given them a relative immunity at least; on the other hand, had malaria been an importation and therefore entirely new to the Indians' physiological powers of resistance, it is not unreasonable to assume that it might well have the same terrible percentage of mortality as the smallpox. For another thing,



THE CHURCH OF LA MERCED, IN OLD GUATEMALA. THIS TYPE OF COLONIAL SPANISH CHURCH ARCHITECTURE SHOWS IN EVERY LINE THE PURPOSE OF THE BUILDERS: TO DEFEAT EARTHQUAKES AND REAR A SAFE AND PERMANENT EDIFICE.

Indian. This latter has lived normally along the coasts and in the lowlands both before and after the conquest without appearing to show any evil effects from the disease, whereas the organism of the white is undermined speedily by malaria, and not infrequently destroyed. The Petén region affords an eloquent illustration of this. In greater or less proportion it has been populated by the indigenous tribes of Indians for more than two thousand years—but for four centuries the white has been unable to acclimate and establish himself in it. It would seem, accordingly, as if the natives' age-old



OLD GUATEMALA: SIDE PORTAL TO THE LITTLE SQUARE OF SAN FRANCISCO.

the colonial chroniclers, beginning with Cortés and Bernal Díaz del Castillo, make no reference to having brought such a scourge with them. They do specifically mention bringing the smallpox. They also refer to the fevers with which they suffered in traversing marshy or swampy regions—fevers they knew nothing of in the Mexican highlands. As an hypothesis subject to modification or withdrawal, we may

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believe that the Historic Maya civilization did not establish itself permanently in the Petén, notwithstanding its freedom from seismic disturbances, because the biological factor, in this case constituted by malaria, prevented. On the other hand, this remarkable culture expanded in Yucatan, where it flourished steadily and reached eventually its most brilliant stage of development. This seems due to the fact that there are no ponds or swampy regions there, with a consequent absence of malaria—with the exception of most unusual instances, as at Uxmal—and the water filters itself in traversing the spongy calcareous soil on its way to the underground reservoirs provided by Nature. It is also well known that during the Spanish domination, malaria and the ardent, humid climate prevented the expanding colonial population from reaching up into the Petén, whereas in Yucatan the population grew steadily because neither of these factors impeded a normal increase.

As we have already seen, human life in Guatemala was powerfully affected by geographic and biological elements. In due course Man, inspired to

economic progress and influenced considerably in this regard by the general aspect and arable character of his new territory, may be said to have found his mastery dividing itself into four distinct epochs. The first of these was marked by his introduction and accli-

matizing of herds of cattle, and of wheat. The waving fields of this grain, and above all, the sweeping expanse of pasture lands, replaced the indigenous vegetation throughout vast stretches, radically altering their aspect. At the commencement of this period, the necessities of life were exceedingly dear—hogs brought no less than twenty *pesos* and eggs twelve *centavos*. By the end of the sixteenth century, however, supplies of all sorts were so ample that excellent beef sold three or four pounds for a *centavo*. A century and a half later, according to figures given by

Remesal, and transcribed by Don Antonio Batres Jáuregui in his interesting work *La América Central Ante la Historia* (*Prehistoric Central America*), herds of thirty to forty thousand beef cattle changed hands at four *pesos* a head.

When, in turn, coloring matter de-



DON PEDRO DE ALVARADO Y MESIA, KNIGHT OF THE ORDER OF ST. JAMES, ADMIRAL OF THE SOUTHERN SEAS, PIONEER, FOUNDER AND FIRST CITIZEN OF GUATEMALA.

(Painted in 1854 by Doña Delfina Luna, and paid for by the City Corporation with a gold medal.)



DR. GAMIO (CENTRE) WITH THE MAYOR AND ALDERMEN OF THE TOWN OF SAN MARTÍN CHILE VERDE (ST. MARTIN-GREENPEPPER).

rived from cochineal and indigo began to assume importance as an article of export, the second epoch began. Vast reaches of hitherto fertile, cultivated territory began to assume a desert aspect due to the planting of the cacti needed for the propagation and sustenance of the cochineal insect.

The appearance in the world's markets of aniline dyes quickly dislodged the cactus and its attendant insects as well as the indigo plant, and the third economic period opened with the coming of coffee cultivation. From that time to the present, coffee has been the principal export of Guatemala. This beautiful, exotic shrub has imposed a special botanical selection in extensive tropical and semi-tropical regions, since its proper development requires the absolute exclusion of other shrubs and small plants, while at the same time shade must be provided by

specially selected trees which have neither too much nor too little foliage.

The fourth, and most promising period of all, has been but recently inaugurated by the introduction of hydro-electric power. The resources of Guatemala in this respect are enormous and the potentialities of development incalculable. In a future apparently very close at hand, this energy will be utilized in the electrification and mechanical transformation of local materials, and the mighty hand of industry will transform the face of the soil once more, as ages ago it was changed by the planting hand of man who set out his wheat, grazing-lands, cactus, indigo, coffee, sugar cane, etc.

Thus far we have considered only those natural obstacles over which man stumbled during his progress in Guatemala. But now reference must be made to the difficulties he made for himself



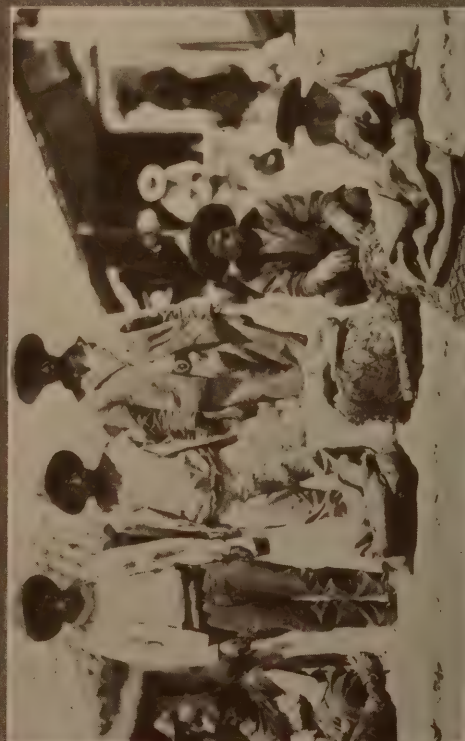
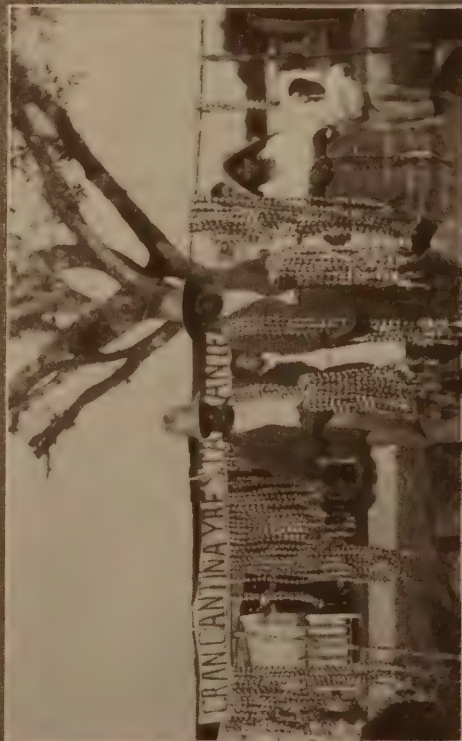
HUMAN REMAINS DISCOVERED BY DR. GAMIO UNDER THE PEDREGAL, OR LAVA BEDS OF SAN ANGEL, MEXICO CITY, DATING FROM THE ARCHAIC PERIOD.

and placed in his own path: that is, the burdens of an historical and sociological nature brought along by the various migratory currents, and the consequent racial, cultural and linguistic contacts effectuated from very remote times to our own.

The true founders of the Guatemalan people were the Archaics who came into the country some four or five thousand years ago. This estimate of time is held by conservative archaeologists and geologists to be true as regards the formation of the currents of lava in the Valley of Mexico which overflowed the most important Archaic centre yet discovered. The cultural vestiges thus far recovered from beneath the lava of the Pedregal appear to be relatively contemporaneous with the remains of the first Archaics who came into Guatemala, and we may

therefore assume an approximate similarity of date.

In the cultural and even the physical sense, the Neo-Archaics were a direct continuation of the Classic Archaics. In the Primitive Maya period a mingling of blood and culture was effected for the first time between the Guatemalan Neo-Archaics and the Neo-Toltecs who came down from Mexico. The latter probably presented physical and idiomatic characteristics similar to those of the present day Otomí of Mexico, and their cultural aspect alone served to differentiate them morphologically from the Classic Archaics. The Archaic Toltecs were constituted by a mixture of the Neo-Archaic elements of Mexico—analogous to those of Guatemala—and pre-Toltec strains which proceeded from the septentrional [northern] Mexican region and probably



PRESENT-DAY MAYA TYPES CLEARLY INDICATING NATIVE TRIBAL CONTRASTS.

Upper Left: Rustic manufacturers of rosaries. Upper Right: Archaic bath tub crudely sculptured by Father Time.
Lower Left: Street vendors in a country town. Lower Right: "Music hath charms—."

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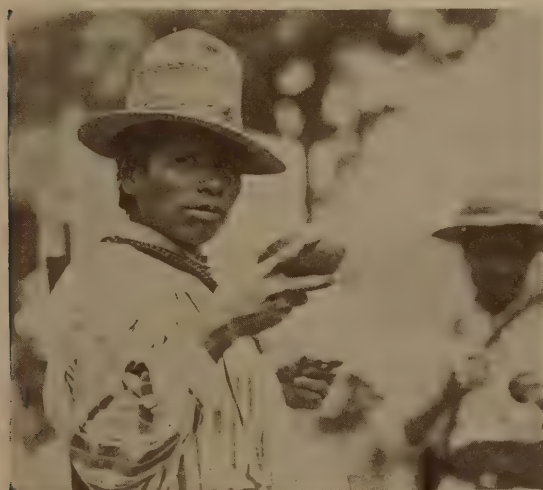
spoke the Aztec language. It is quite possible also that they bore a certain physical resemblance to the Aztecs, and carried with them cultural innovations, chiefly in an architectural sense.*

The fusion between these Guatemalan Neo-Archaics and the Archaic Toltec Mexican immigrants was so harmonious and efficient that it produced the Primitive Maya people, the ancestors of the Historic Mayas who, in turn, were the creators of the most grandiose native civilization in

unity the combining elements presented.

Since from conquest days to the present the situation of the native Indian has always been one of manifest misery, cultural retrogression, personal suffering and physiological degeneration, the formation of a sound *mestizo* or mixed-breed class has been exceedingly slow.

The members of this division of the population are, generally speaking, as poor in quality as they are relatively



A STURDY NATIVE OF SOLOLÁ SIPPING HIS *atole*, OR CORN GRUEL.

America. In the XIIth century a second wave of immigration flowed down, this time of Toltec-Aztec character. It also exercised a beneficial effect, as may be observed in the city of Chichen Itzá, which is a typical objective example of this fusion. The happy results of all these unions is due probably to the intimate relationship they established from that point onward between the various human groups, as well as to the fundamental cultural



VILLAGE BELLES OF GUATEMALA.

few in numbers. This explains why today, as was the case four centuries ago, the pure natives constitute the overwhelming majority, with the whites far inferior to all the others numerically. This ethnic heterogeneity connotes conditions of divergence and even of antagonism which are clearly most unfavorable to the development of a sound national life.

As for cultural contacts and traditions, ethical, aesthetic and religious beliefs, habits and customs, institutions, etc., no satisfactory merging was effected. The indigenous type of culture persisted in the social majority of this ethnic affiliation, although with a marked tendency toward degeneration

* The analogies between the Aztecs and the Archaic Toltecs, to which reference is made above, are based upon the fact that in stratigraphic excavations in the Valley of Teotihuacán, Mexico, Aztec ceramics appeared, though in very small proportions, in the lowest, or most ancient, strata.



QUICHÉ POTTERS OF RABINAL, NOTED AS MAKERS AND SCULPTORS OF THE CHASED AND DECORATED CHOCOLATE-POTS SEEN AT THEIR FEET. NOTICE THE FABRICATED PALM-LEAF MATS TO KEEP THE POTTERY DRY WHEN IT RAINS.

and disintegration. The Hispanic culture naturally continued to dominate the white newcomers. From the attrition between the two developed a new, mixed culture. But with the exception of a very few chroniclers, religious and governing officials who conceded some slight importance to the native culture, the Spanish colonizers in general disdained it and confined their interest to destroying one or another of its fundamental manifestations, as for example its mythology and architecture. Accordingly, the great native majority continued—as, indeed, it does today—living in its own little huts, using implements and domestic utensils of prehispanic type, and subsisting fundamentally as it did before the conquest, upon a basis of maize, beans, peppers and their derivatives.

Any traveler may observe all this for himself. He may even examine closely

in the markets throughout Guatemala vases, jars and chocolate sets with the identical technique and decorations of long vanished epochs. The same statement applies also to textiles, with anthropomorphic and zoomorphic decorations of distinctly precolumbian character. He may also visit, as the writer personally did at San Martín Chile Verde (St. Martin-Greenpepper) and other places, the entrances of caves and the high places on mountain and hill-tops, in and on which the natives still worship according to the ancient cults. Upon many a famous altar are still laid ritual objects the same as or analogous to those employed in the most formal ceremonies of ancient days—the plumes of sacrificed birds, animals modeled in clay and set forth upon a cedar table, a great chair like a throne, probably meant for the presiding officer, copal resin, vases of modern type in clay and

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A STREET CONCERT IN SOLOLÁ, GUATEMALA, BY THE MARIMBA TRIO.

others which appear to be archaeological specimens, and the like.

As evidences of the fear engendered among these simple folk in earlier times by the Catholic Church and the Inquisition, there are crosses of various sizes adorned with flowers and spattered with some unidentified substance. Considered as a whole, archaeology—in Guatemala as in all the other Indo-Hispanic countries—cannot be rated as a static or passive branch of speculative knowledge. It is rather much more of a sturdy guide by whose aid we can arrive at an understanding of the true characteristics of the “archaeological Indian of today”, of the motivating forces behind his cultural decadence, and of the practical means to be taken if we are to transform whatever there is of use and beauty in his mummified civilization into the forces of modern, progressive culture.

The culture already described as Spanish concerns only the whites in Guatemala and a small proportion of the *mestizos*. It is unnecessary to go into descriptive details, since it presents in the main the well-known features common to all white cul-

ture throughout Latin America, though adapted to special local conditions and circumstances. It displays, however, certain persistent survivals of very ancient Spanish origin. For example, the idiom of the most cultured families is very similar in its constructions to that of the XVIth century. Religious ceremonies throughout the country clearly bear the

stamp of past centuries. This is particularly true of the Holy Week services, which seem to duplicate the classic observances which have always characterized the festival in Sevilla.

The mixed culture covers a great majority of the *mestizo* group and a small number of the whites and Indians. It is formed by convergent derivations from both Hispanic and indigenous civilization, examples of the contacts of this type being in general somewhat as follows: The Guatemalans' interpretation of the outer world, and of the immediate part of it which affects their own lives, is absolutely traditional and empiric. It resulted from an unbalanced mingling of the respective ideas of Castilian and Indian. Native myths and Catholicism have been jumbled together to produce a Catholicism which corresponds with neither the doctrines of Rome nor the precepts laid down by the great Indian priests of the past. The so-called popular art, costume, textile fabrics, furniture, hardware, domestic utensils, etc., were also fully responsive to this confusion of forms. Spanish agriculture brought with it wheat, cattle, coffee, sugar,

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poultry, and the like. The indigenous provided in its turn maize, cacao, tomatoes, the domestic turkey or *xompipe*,* as the bird is known in Guatemala, thus forming a new, mixed alimentary schedule in which there alternate vaguely the flesh of poultry and beeves, peppers, wheat-bread and corn cakes (*tortillas*), coffee, milk, corn-gruel (*atole de maiz*), chocolate, etc. The Indian, however, persists in the nearly exclusive use of his ancient vegetarian cuisine, based upon corn, peppers, beans and their derivatives, while the white prefers his wheat and its products, beef, milk, etc.

Finally, there must be noted the place and tribal names and the multiplicity of native idioms spoken by probably more than a million people.

Before the conquest a third migration occurred, of Aztec origin; but it had little or no influence upon the cultural aspects of Neo-Archaics and Primitive Maya civilization, since no Aztec types can be traced in architecture or ceramics in either Guatemala or in museum collections. Nevertheless, it seems that Aztecs from the Mexican region of Cholula, already influenced by the Toltec culture, invaded other parts of Central America, notably Nicaragua and Costa Rica, as can be easily shown by the striking similarity which exists between the picturesque polychrome pottery of these regions and that of the former.

The last migratory current to wash up in Guatemala was of Spanish origin, and

carried with it the conquest of the aborigines. The contacts which from that time onward were effected between conquerors and conquered produced results entirely distinct from those caused by previous immigrations. New gods, new men, a new idiom, new customs, aspirations and necessities quickly arose, giving origin to various ethnic and cultural groups. In the ethnological sense the people were divided into three classes: Indians, whites and half-breeds. The divergence thus sharply defined by race, color, habits of thought and speech, presented difficulties, as is the case in practically all Indo-Hispanic countries of America, which in many cases amounted to positive antagonism. Although there is no regular census in Guatemala, nor any accurate means for counting those of identical linguistic, ethnic and cultural traits, a fair approximation of the population may be considered as more than a million natives of pure original stock, more than five hundred thousand *mestizos* or half-breeds, and somewhat more than a quarter of a million whites,



THE ARRIVAL OF THE WASHINGTON SOCIETY'S EXPEDITION INTERESTS THE ENTIRE TOWN OF SOLOLÁ.

* Pronounced shom-pee-pay.

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MAYA PEDDLERS OF POTTERY, BASKETS, ETC., TRAMPING IN FROM THEIR COUNTRY HOMES TO SELL ON THE STREETS OF SAN CRISTOBAL, A MOUNTAIN TOWN IN QUETZALTENANGO, GUATEMALA.

making a total of some two million souls. Unfortunately in recent years this ethnic heterogeneity has been on the increase, aggravated to no small degree by the new negro element imported from hot climates for work upon the banana and other plantations.

The first results of the conquest, once the invading Spaniard was at home in the saddle, were economic. They consisted in dispossessing the native Indian of his property—mostly agricultural—in requisitioning his labor, and in exacting from him tributes and contributions on all possible occasions and excuses. The white Spaniard held no repulsion for the brown Indian native, and the conquerors themselves married Indian women who were of noble descent and possessed wealth. When the Indian, however, had been virtually destroyed in the economic sense, genuine marriages practically ceased and their place was taken by natural unions, generally of a passing or tem-

porary nature. It is obvious that there was no inducement for the new masters of the country to bind themselves legally to women of a class both socially and economically inferior, especially since Spanish women were beginning to appear. This linguistic dissimilarity not only prevents free mutual com-

prehension by whites and Indians, but maintains an artificial barrier about each member of the diverse aggregation of native tribes—Maya, Quiché, Lacandón, Chuj, Mame, Jacalteca, Ixil, Chol, Kekchí, Pokonchí, Cakchiquel, Aguacateca, Uspanteca, Pokomán, Chorti, Xinca, Zutuhil and Pipil.

Granted the existence during four centuries of these large social groups which differ each from the other in physical aspect, cultural nature, idiom and economic condition, it is obvious that they could not develop along



NATIVE DANCERS DRESSED AS SPANISH CONQUERORS FOR THE DANCE OF THE "MOORS AND CHRISTIANS" HELD ANNUALLY AT SAN CRISTOBAL, DEPARTMENT OF QUETZALTENANGO, GUATEMALA.

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MAYA TYPES FROM JAYABAZ, IN THE DEPARTMENT OF QUICHÉ: TWO WOMEN AND TWO MEN.

normal and harmonious lines because of their inherently distinct and unmodified aspirations, tendencies and necessities. Various interesting projects have been set afoot from time to time among the three main groups, chiefly with the idea of elevating the condition of the native. Such, for example, was the school for Indians planned by President Barrios. Unfortunately, it died a-borning. Other

schemes, some of them so fantastic as to produce nothing more substantial than jocose commentary, aimed at the "civilizing" of the native. Among these chimerical propositions was one, laid before the Guatemalan Congress while the writer was in the country, to prevent the Indian from entering the capital carrying his poor little stock-in-trade on his shoulders. One deputy solemnly seconded the petition, but added that since to obey the new law would lay the native liable to penalty or mire him still deeper in misery, every Indian affected by the bill should be provided automatically

with a motorcycle to carry his produce!

To sum up, we may believe that only when the proper means are found to stop the loss of life and property occasioned by the frequent terrestrial movements, will normal evolution and a period of genuine well-being for the people of Guatemala be possible. With the coming of such a period the potentially rich tropical regions, now almost totally non-productive, can be safely and widely exploited, thanks to the extinction of malaria. Finally, when scientific investigation has enabled us

to comprehend the true characteristics of the mass of the "archaeological natives", it will be possible to fill their most crying needs and to advance in an effective manner their collaboration in the national life, since these indigenous masses are the magic wand able when properly used to transform the im-

measurable but now practically inert natural resources of the country into palpitant and revivifying wealth.



NATIVE ALTAR AT THE ENTRANCE OF A CAVE AT SAN MARTÍN CHILE VERDE, WHERE CEREMONIES ARE STILL HELD BY THE TRIBAL SORCERER-PRIESTS. THE SUPERFICIAL INFLUENCE OF CHRISTIANITY IS SHOWN UPON THESE PAGAN RITES BY THE CROSSES.



FIVE DEGREES OF SHYNESS.

ACTIVITY IN PROPORTION TO PHYSICAL EQUIPMENT

COMMENT UPON DR. GAMIO'S REPORT

By ALFRED M. TOZZER

Division of Anthropology, Harvard University

ONE of the most important *lacunæ* existing in our knowledge of the Maya civilization, the contact between the earliest remains in Central America, called Archaic, and the Maya, has been in part filled by the important work of Dr. Gamio. His interpretation of the relationship of cultures is not the one generally accepted by other workers in this field. He places the Toltec peoples as an offshoot of the Archaic and the sponsors of the Maya civilization. Others seek to prove that the Archaic was closely connected with the Maya which, in turn, shed its influence upon the Toltecs who later were themselves to influence the Mayas in the last period of their history.

Turning, however, to broader fields, one may truthfully say that all the axioms of meteorology and of climatology are "not self-evident truths" but clearly demonstrable untruths when we consider the great civilizations of Mexico and Central America. A climate "unsuitable" for the development of great populations did manage to produce several of the greatest centers of aboriginal life in the New World. Cities, two and more square miles in extent, with civic centers and plazas lined with great pyramidal structures of stone, all show the expenditure of the greatest amount of physical energy.

The social, intellectual, religious, and artistic activities were in proportion to the physical equipment of these Central American peoples. One authority

would have us believe that the climate must have been different when these civilizations were in their prime, and he would bring in a change of climate to account for their downfall. This theory is not generally accepted.

A remarkable freedom from diseases which now make the tropics adverse to the development of great civilizations, seems formerly to have characterized the area occupied by the Maya peoples. There appears to be no unsurmountable difficulty in the way of freeing this fertile region from these unwelcome characteristics. The Canal Zone has been made habitable to all peoples; yellow fever has generally been eliminated; malaria is the next scourge which should be attacked by those far-seeing and courageous missionaries of good health and progress.

The social aspect is another problem. The native population, their Spanish conquerors, and the influx of other peoples make a complex difficult to adjust. There are all grades of culture now present within the confines of Central America, from those natives living in the midst of the bush who have remained severely apart from all Spanish influences, and still carrying on the remnants of their pre-Columbian faith, through those Indians with varying degrees of the veneer of Catholicism, those of different mixtures of Spanish and Indian blood, to pure whites mainly of Spanish origin. The country is not free from the human

(Concluded on page 44)



THE FOUNTAIN OF THE BULLFROGS AT THE ENTRANCE TO CHAPULTEPEC PARK, MEXICO CITY.

OLD WORLD MEETS OLD WORLD IN MEXICO CITY

By EARLE K. JAMES

MEXICO City last year celebrated its six-hundredth birthday, and thus can lay claim to being the oldest capital on this continent. Historians and scientists are agreed that 1325 represents very closely the date when the Aztec city of Tenochtitlán was founded by a tribe that had wandered south from northern latitudes; but in the story of a people seeking the promised land like the Israelites of old, and discovering it following the finding of the sign—in this case a rock on which perched an eagle with a snake in its mouth, and which has become the national emblem—these chroniclers of the past see more legendary folklore of the Remus and Romulus type than historical facts.

Age is not the only distinction of the Mexican capital. The post-Hispanic section of the city is built on what was once a shallow lake, into the muddy bottom of which the Aztec city has sunk. Mexico City has, consequently,

not absorbed its predecessor but used it as a foundation, and the archaeological wealth beneath the surface is the despair of the scientist. Here and there an age-old monument peeps through the pavement into a busy street, but modern economic and social systems make the latter more valuable than the former, and the treasures and secrets of a mighty civilization must remain hidden. Inklings of its greatness have come up in fragments uncovered by the pick of the builder and saved by some passing scholar before the sledge-hammer shattered them into ballast, as was almost the fate of the famous so-called Sacrificial [really Votive] Stone of Tizoc.

What Mexico has inherited from the Aztecs and made into one of the most beautiful of parks is Chapultepec Forest, to the southwest of the city. It surrounds a small hill and, being originally on the edge of Texcoco lake, has been preserved from the absorbent

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characteristics of the latter's muddy bottom. Today the hill is crowned by the presidential residence, a building of colonial times given the pretentious title of *castillo* but entirely unlike the structures that the term "castle" conjures up in the imagination of one acquainted with the mediaeval edifices of Europe. Below is the great forest of giant *ahuehuetes*, trees that scientists

hopper hill"—during the Aztec dominion held on its crest a fortress, used at first to ward off attacks of lacustrine tribes but later, when Aztec sway was undisputed, as a temple and, some say, a burial place for Aztec monarchs. Montezuma II made of it a summer residence; Maximilian, a Mexican Miramar of Tuscan style and Pompeian voluptuousness, worthy companion to



ARTISTS WALK IN THE FOREST OF CHAPULTEPEC, MEXICO CITY.

tell us were old in Montezuma's time, the largest one, known as Montezuma's Tree, being 45 feet in circumference and 200 feet high. These in their pristine beauty constitute the greater part of the park, though added to their rugged grandeur are the modern flower-beds, rivaling those of Princess Gardens that lie below Edinburgh Castle.

Chapultepec—the name is derived from two Aztec words meaning "grass-

his Adriatic home. From the Orient came another exotic touch in the form of a room donated by her Majesty the Empress of the Celestial Kingdom. Archduchess Charlotte had built a special bath of lustre tiles. A hole in the forest where a spring bubbles up is known as Montezuma's bath.

The earth here has yielded a few archaeological remains, such as the porphyritic basalt statue of Huitzilo-

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CHAPULTEPEC CASTLE ON THE BROW OF THE HILL ABOVE THE MONUMENTAL FOUNTAIN, MEXICO CITY.

pochtli, God of War, fearful monster, patron deity of the Aztecs of Anáhuac, whose altars reeked with the blood of thousands of victims. The sod that held this unnatural parthenogenetic deity in its bosom has drunk the blood of others that were not Aztecs, Toltecs or Tepanecs—Spanish blood in the time of Cortés, and American blood later when the “Yankees” stormed the hill and brought glorious death and immortal fame to the Mexican cadets who struggled to defend the soil of their ancestors. But the forest is now a majestic cathedral of infinite peace and quiet, where lofty trees shut out the jangling racket of the world, and raise the soul to heavenly reaches. And, as if to encourage rest and meditation we find there

the Fountain of Quixote, an artistic creation of lusted tiles that rests at the intersection of Philosophers’ and Artists’ Walks. It is in strange yet charming contrast to the antiquity of the forest and its associations, glistening in the slants of sunlight that pierce the heavy foliage and hanging festoons of grey moss, its trickling water breaking a silence that seems to have endured since Aztecs ceased to tread that sod.

Four tiled seats embrace the octagonal-shaped fountain and carry a series of 180 majolica tiles depicting scenes from the famous masterpiece of Cervantes, including portraits of the author, of Don Quixote himself, of his fair lady Dulcinea, and of his trusty steed Rocinante. In the center is a slender pedestal supporting a graceful basin from which drips the water, the pedestal and basin being also of majolica. The floor is of monochrome red tiles with smaller ones of green and blue interspersed. It has two inscriptions, one the famous first line of the book: “*En un lugar de la Mancha de cuyo nombre no quiero acordarme,*” etc. The other is a message from the City of



ALL ARE FREE TO DRAW BOOKS FROM BENEATH THE FIGURES OF THE KNIGHT OF THE SORROWFUL COUNTENANCE, AND READ HERE TO THE SOFT MUSIC OF THE WATER BENEATH NOBLE TREES.

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Seville (where the original of this fountain stands) to the City of Mexico, in which the former prides herself on the part she played in the conception of the masterpiece, and expresses the hope that the fountain may be "a monument erected in two worlds for the enlightenment of all men."

Between the two seats on one side is

a small statue of Don Quixote astride his beloved Rocinante, gazing sorrowfully at the gurgling stream of water. On the other side rides Sancho Panza, gazing upward, presumably at his master, were the statues side by side as the originals went through life, but here gazing at one of the giant trees as if in awe of this exotic setting.

In these statues we find one of the remarkable features of the fountain, for their bases are not ordinary blocks of stone but small tiled bookshelves where repose copies of Don Quixote. Cervantes's spirit has evoked, moreover, the spirits of other masters, for the works of Rousseau, Plutarch, Homer, Machiavelli, Goethe, Dante, Plato and Stendhal, the Scriptures, histories of Mexico, and an encyclopaedia are also to be found there. Every day humble Indians and sophisticated students leave their labors and pause in the solitude of that primeval forest to refresh their souls at a veritable fountain of knowledge. Truly would Cervantes have been surprised had he been told as he sat in Seville preparing his immortal work that some day, in a land far across the seas just conquered by Cortés, and in a forest in-



ONE OF THE READING BENCHES, BESIDE THE OPEN BOOK-CASES AND STATUE OF DON QUIXOTE ON HIS IMMORTAL CHARGER ROCINANTE.



Copyright, Hugo Brehme, Mexico.

MONTEZUMA'S TREE IN CHAPULTEPEC FOREST, ONE OF THE GIANT AHUEHUETES OR CYPRESSES WHICH GIVE THE FOREST ITS NOBLE ASPECT.

habited by what he would have called savages, he was to serve as inspiration to the descendants of a mighty race, as he provided inspiration to the youthful Heine in the royal gardens of Düsseldorf. Here the culture of the old world meets the culture of what we call the new.

The practice of reading to the sound of dripping water was popular with the Moors, and fountains are always prominent features of the buildings they left in Spain: witness the *Patio de los Leones* of the Alhambra as an example. The Fountain of Quixote is a replica of one in the Maria Luisa Park of Seville, copied and transplanted to Mexico following the suggestion and efforts of Señor Miguel Alessio Robles, former

Mexican Ambassador to Spain. Sr. Alessio Robles also brought from the same park in Seville a replica of the Fountain of the Bullfrogs, which we find at the entrance to Chapultepec Forest. It is a circular basin of sparkling tiles, with eight green and yellow bullfrogs squatting on the rim, spouting eight graceful streams of water that meet in the center over a ninth stream projected from the beak of a white swan on the back of a brown turtle.

These two fountains are in true Talavera colors—blues, yellows, greens, and browns. The tiles were practically all made in Triana, the gypsy suburb of Seville famous for the industry brought there by the Moors nine centuries ago. Parts, however, were finished with



THE FOUNTAIN OF DON QUIXOTE IN CHAPULTEPEC FOREST, MEXICO CITY.

tiles made in Puebla, the Mexican city whose tin-enamelled ware is rivaling that of the Mother country.

Another fountain of interest but of very different nature to be found in Chapultepec is the one known as the Monumental Fountain, made of brown stone with decorations in churrigueresque style. The center portion of the fountain dates back to 1571, and marked one of the termini of the Aztec aqueduct rebuilt by the Spaniards and used to supply water to the city. The artistic and historic merits of the fountain were long unappreciated. A few years ago it was moved from its original position, restored, and now flanks the entrance to the Forest. Two extensions, decorated with panels of Puebla tiles, were added on each side to take the place of the symmetrical

background provided by the ancient aqueduct. While architectonically it is not indigenous, yet because of its age and associations it possesses a certain autochthonous flavor that contrasts vividly with the castle behind it and the trolleys and Fords that rattle by in front of it.

So to wander out of the hot sunlight into the shades of Chapultepec Forest, and to rest on the tiled seats of the Quixote Fountain is like merging one's spirit in the Gothic heights of Westminster Abbey—but Chapultepec holds the material and spiritual, the mortal and immortal, not of one civilization but of many—Aztec, Toltec, Hispanic, Roman, Gallic, and American. Here blood has mixed in conflict and cultures mingled in greatness.

NOTES AND COMMENTS

A competition for prizes amounting to five thousand dollars to be awarded for the best designs for living-room furniture is announced by the Art Alliance of America, whose headquarters are at 65 East 56th street, New York. The prizes are offered by S. Karpen Brothers, furniture manufacturers. No designs will be considered which are limited by period motives. On the other hand, the competition is not confined to strictly modernistic themes, and it is expected that the contestants will evolve a series of designs not merely suited to the American dwelling of

York, there is clear reflection of Duveneck's life in Munich at the height of his creative power, and the influences which surrounded him there. The certainty and freedom of an original genius are strongly suggested in these masterful works. The quality we so much enjoy in his painting is his directness. His freedom in handling the brush as a means of expression, his freshness and unworried calm gives these canvases a mighty appeal, with all the incisiveness of powerful draughtsmanship, lack of any fumbling, and insistence upon character. Much might be said of Duveneck



Courtesy of P. Jackson Higgs Galleries.

"THE MUSIC MASTER" AND "A YOUNG GIRL," TWO OF THE PAINTINGS BY FRANK DUENECK RECENTLY ON EXHIBITION OF THE GALLERY OF P. JACKSON HIGGS, IN NEW YORK.

the present, but well balanced and thoroughly rational, however much they may exhibit traditional influences.

The late Jules Mastbaum, of Philadelphia, collected some two hundred of Rodin's works. They were on exhibition recently during the ill-starred Sesquicentennial Exposition and shortly will have a home of their own. Left as a bequest to the city, they will be finally shown in a museum which will be similar in plan and design to the great sculptor's villa at Meudon. The building will also contain books, letters and paintings of Rodin, and those who wish to know the master will find the new museum a deep source of information concerning modern French art.

In the two portraits by Frank Duveneck reproduced on this page by courtesy of P. Jackson Higgs of New

York, there is clear reflection of Duveneck's life in Munich at the height of his creative power, and the influences which surrounded him there. The certainty and freedom of an original genius are strongly suggested in these masterful works. The quality we so much enjoy in his painting is his directness. His freedom in handling the brush as a means of expression, his freshness and unworried calm gives these canvases a mighty appeal, with all the incisiveness of powerful draughtsmanship, lack of any fumbling, and insistence upon character. Much might be said of Duveneck

that has been said of Ribera with regard to his textures, his simplicity and his straightforwardness, though of course the modern, working in a totally different atmosphere, was not tinctured, as was the "Little Spaniard", with religious and ascetic gloom.

The long dismembered pulpit made by Giovanni Pisano for the Cathedral of Pisa, has at last been completely restored and unveiled. The *London Times*, in commenting upon the consistent undervaluation of this remarkable work, and its long obscurity, points out that Niccolò Pisano and his son Giovanni are now, centuries after death, artistically united in their work, the father in the Baptistery, the son in the Duomo. "For some 250 years," continues *The Times*, "the pulpit, as Giovanni made and left it, until about the middle of the last century had no existence even in the

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minds of men, when Professor Fontana, after a careful study of the scattered fragments, constructed a small wooden model of the whole which is still to be seen in the civic museum of Pisa." Construction was begun after the war, the appropriate site for the pulpit found in the Cathedral, and on May 25 last Premier Mussolini unveiled the structure, which provides a new joy for every visitor to the old city by the Arno.

A copyrighted dispatch to the *New York Times* from Cairo, Egypt, October 30, reports that the mummy of Tutankhamen has been replaced in its sarcophagus temporarily though it seems unlikely it will ever be removed. The replacement was effected in the presence of Government officials and scientists. The dispatch continues: "Mr. Carter's preliminary investigation, carried out since his return, of the hitherto unopened store room of Tutankhamen's tomb, which was expected to yield such wonderful treasures, has shown that although this chamber is full of most interesting funerary furniture of a religious character, it will not produce such valuable objects as those discovered in the burial chamber last season."

Plans are afoot for opening up the land entrance to the noted Blue Grotto on the island of Capri. The only entrance for centuries has been by water, and as anyone who has entered the Grotto in rough weather knows, it is very hazardous at such times. Many visitors in winter are compelled to leave the island without having seen the famous cavern. The Italian authorities are hoping that the "Stairs of Caesar" and the tunnel giving entrance to the cave from the hamlet of Anacapri, will soon be excavated. It is believed, also, that the work will disclose at least a part of the palace of Tiberius, whose life on the island has been so meticulously described by Suetonius.

During last summer's work by a party from the Ohio Museum on the mounds in that State, the skeleton of a boy about twelve years old was discovered, accompanied by his "marbles". The burial was one of a group in the Brier Mound, a short distance from Chilli-cothe, where the "pearl burial" was found earlier in the year. Curator Shetrone reported that he found some "marbles" made of "chlorite, a fine close-grained stone that takes a very high polish, engraved in beautiful designs We believe that the game of marbles was a time-honored pastime even in the days of the mound-builders 2,000 years ago."

Jacques Seligmann & Company opened their new galleries, at 3 East 51st street, New York, on November 30 in the presence of a distinguished gathering of connoisseurs. The formal address was delivered by Professor Charles R. Richards, former Director of the American Association of Museums. During his remarks he pointed out the value of the gallery as a sort of unofficial collector for the great museums, and remarked feelingly upon the influence the Seligmann and other similar institutions have in developing the public taste for and appreciation of art.

SPECIAL MUSEUM NUMBER COMING

In February ART AND ARCHAEOLOGY will devote itself to a consideration of the need for and purpose of a truly National Gallery, illustrating this leading article with photographs of the principal museums in the United States, and several in Europe. The value of such a presentation of the world's foremost art museums in one issue of a magazine is too obvious to

need comment. Other features of this special number will be a brief paper by a Japanese connoisseur on some of Japan's museums and collections, "Max Bohm", by Rose V. S. Berry, the Parthenon of Nashville, illustrated by Professor J. K. Roberts, the Exhibition of Swedish Industrial Art at the Metropolitan Museum by Alma Olsen, and perhaps also "A Master of the Seicento", by Mr. David Heineman.

El Universal, of Mexico City, reports the discovery of another important buried city in the State of Chiapas. A second discovery, made by a government scientific party under Señor E. J. Palacios, was made near Juxtahuaca, Guerrero. Señor Palacios reported the discovery, according to press dispatches, as follows: "Have discovered very notable ruins of a Maya city. There are abundant inscriptions, and precious edifices. It was totally unknown until the present." A third announcement concerns some astonishing caves on the ranch of Isaurio Silva, in which petrified human remains, skulls, cooking utensils, weapons, tools, etc., were found in quantity. Included in the caves, which appear to run in a series, are said to be 28 enormous white marble rooms or chambers in one section, and a considerable number of others in a different part. The newspaper declares these caves have long been known to the native Indians, and were used as his retreat by the bandit Antonio Hernández until his execution last year. The familiar myth of buried treasure may have more than the usual background of imagination in this instance; but it is regarded as very unlikely that any lost city will be brought to light. The State geologist declares the caverns to be natural formations only.

A CORRECTION FOR DR. GAMIO'S SECOND ARTICLE.

A letter from Dr. Gamio, who is now in Mexico City, contains the following change he desires made in the text of Part II of his "Cultural Evolution of Guatemala," which appears in this issue. The correction was received too late to incorporate it in the body of the article, which had gone to press. Dr. Gamio asks that instead of the first paragraph on page 25 of this issue, the following be substituted:

[The third era was that of coffee and the banana].
". . . fruits which constitute—above all the first—the country's sole export. Coffee has imposed a special botanic selection through extensive regions, since its development required the absolute exclusion of other shrubs and small plants, while at the same time demanding the shade of certain tall trees whose foliage must be neither too dense nor too light. The geographical conquest made by the banana is even more radical, since it demands the absolute destruction of the autochthonous vegetation. From the economic point of view coffee is a democratic shrub, because it can be and is cultivated by both rich and poor, great plantation owner and simple peasant. Bananas, on the contrary, are plutocrats, never yielding their sweets to the modest planter but only to enterprises conducted on a grand scale."

The rest of the article required no changes.

A Danish archaeological expedition recently sent to South Greenland under the leadership of Professor Noerlund is reported in the press as having discovered at Ivigo the foundations of a considerable church which may have been the cathedral of the Norse bishops of Ivigo, who were established in the XIth century to care

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for the religious welfare of the colony planted by Eric the Red about the year 1000. The colony vanished in time, and the last bishop died about 1377. Dr. Noerlund has found not only the church foundations but remains of the building believed to have been the archiepiscopal palace, covering some five acres and constructed of red sandstone, the skeleton of a bishop still with his ring of office, a crozier of walrus horn [tusk?] and other articles. The skeleton is thought to be that of Bishop John Sverresfestre.

ARCHAEOLOGICAL CONGRESSES HAVE A LIGHTER SIDE.

Mr. James T. Russell, formerly Assistant Secretary of the Archaeological Society of Washington, and recently a delegate to the International Congress of Archaeologists Meeting in the Near East, wrote home a long and interesting account of the proceedings of the Congress, describing in detail some of the highlights and disadvantages of being a delegate to such a convention. Extracts from the letter follow:

"On the very hot morning of March thirtieth we landed at an early hour in Haifa. The MacCurdys and I took a car and drove the seventy miles across range after range of hills, glorious in the flowers of the Judean spring, past the Well of Joseph, past Nazareth, past Samaria, up to Jerusalem. All the local color I had longed for in Constantinople was apparent at once in Haifa. Our driver wore a fez, we passed many camels, veiled women on donkey-back, Beduoin camps, and Beduoin men in long robes on fiery Arab horses. At about three in the afternoon, we reached Jerusalem. The MacCurdys went at once to the American School of Oriental Research, where they were put up, and I was conducted to the French School of Archaeology, a Dominican Monastery, where I was allotted a cell. I was thankful to find that I could eat at the school, for the Monks were having dried peas, bread, and water, it being Holy Week.

"I am afraid that on the whole I did not like Jerusalem very much. I found on every hand manifestations of the worst kind of religious fanaticism, and with the exception of one or two, none of the shrines appeared to me convincing. . . .

"The Congress was opened with much pomp. We were ushered into the great hall between two lines of French Colonial mounted troops in gorgeous uniforms. The High Commissioner made a subtle speech of welcome, carrying much pro-French propaganda, and then after one or two papers, a champagne buffet was served. At this opening I had the first chance to observe well the members of the Congress, which now numbered about a hundred and seventy. Besides ourselves, there was an American Jew, who was a student of the Oriental School in Jerusalem, about forty French, twenty English, Germans, Swiss, a Chinese, a Japanese, two Russians, two Poles, etc. Among the most notable delegates was the mighty Sherif of Mecca in long flowing robes and with a dapper son dressed in occidental clothes.

"In the afternoon of this same day there was a tea for the Congress at the home of Sheik A. Sursock, the richest and most prominent native resident of Syria. Never, no, not even in Palm Beach, have I seen an entertainment of such magnificence. The house and gardens are huge. Marble carvings, rare woods, and Turkish rugs were not lacking. Such a buffet—a whole roast pig, turkeys, jellies, pastries, ices, and, of course, liquid refreshments. The whole Congress was there and about two hundred guests, rich natives, the

governmental and diplomatic sets, and so forth. After the flunkies in picturesque Turkish uniforms had finished serving, we were ushered into the garden where native sword dancers, Egyptian snake-charmers and fakirs entertained us to the squeal of pipes and the beating of hand-drums, until dark. Then came a display of fireworks of the most unusual kind. After all this, we were invited to dinner and danced afterwards. Some tea! This entertainment had a strong element of unreality about it, and I felt as if I had lived some part of a huge extravaganza. Here was Syria, poverty stricken, living in filth and ignorance, stricken with a most terrible revolution, and yet, all this display and luxury existing as if all were right. But I suppose that this has been, is and always will be a striking feature of the Orient. . . .

"The following morning, we started by automobile caravan on our trip into the Syrian desert. We spent the night at Tripoli, the last town of any size toward the desert. At half-past four, the morning of April tenth, we took a train to the town of Homs on the Tripoli-Aleppo Railroad. From Homs the desert stretches away into the horizon. Here we were met by another automobile caravan and a guard of four armored cars, and at eight o'clock started our long trek into the desert. Never have I had a harder or more uncomfortable trip. For twelve hours we drove under the blistering sun in a compact group. We could only run fifteen miles an hour owing to the slowness of the armored cars, and the cloud of dust was choking. To make it worse, every few minutes the whole convoy had to stop while a tire was changed. We drove into Palmyra at nine at night, to find more hardships. There were not enough accommodations to go around, so that some of us had to stay in the mud "Palace" of the local Sheik. I slept two nights in my clothes, wrapped in a camel blanket alive with lice and fleas and with my revolver wrapped in my sweater as a pillow. Then on top of all this, the camel caravan with our supplies had been held up by military order owing to an engagement in the hills. So we fed on goat meat and coarse bread from the Commissary of the Fort. No water to wash in—just enough to drink.

"Palmyra, even from camel-back in the scorching sun, was magnificent. The great temple of Baal, ruined as it is, has within its walls an Arab village filling it as wasps do old woodwork. The return trip to Tripoli was much less severe, as the French sent down a flying machine to convoy us, and we could run much faster. . . .

"The following day we made a trip into the country of the Alouits. We drove from Tripoli into the Lebanon Mountains to an elevation of five thousand feet. We found on a mountain in the midst of a fertile plain an imposing medieval chateau, known as Tel-el-Hosan, within which lived the Alouits. It was built, or commenced rather, during the First Crusade by the Order of the Hospitalers. The same Order held it throughout the term of crusading power in Syria, enlarged it, and embellished it. Today it is a huge fortress excellently preserved, with three complete sets of walls each within a moat. The Arab tribe that now holds it has built its mud huts from courtyards to battlements, while cows and goats run about the parapets."

Official interest in art in Spain recently had a manifestation during the seventh centenary of the magnificent Gothic Cathedral of Toledo, when it was decided to establish a museum as an adjunct to the sacred edifice, so that the innumerable treasures now

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hidden in various parts of the Cathedral could be adequately exhibited. The most valuable single item to be thus displayed is the three-volume illuminated manuscript Bible once the property of King Louis IX, Saint Louis, of France. The MS. contains no less than 5,000 miniatures, dating from the second half of the XIIIth century and executed at the period when French miniature painting was at the zenith of its skill and power. A replica of this original MS. is distributed, one volume in each, between the Bibliothèque Nationale in Paris, the Bodleian Library, Oxford, and the British Museum, but it is inferior in every respect to the original.

It is reported from Paris that a savant of the Academy of Inscriptions and Belles Lettres has discovered it is possible to decipher the erased texts of palimpsests by the use of the ultra-violet ray. All previous attempts to read palimpsests with the aid of chemical solutions have proved unsatisfactory. It is hoped in time by this new method to discover traces at least of the lost books of Livy.

Announcements have gone out for the 122nd Annual Exhibition of the Pennsylvania Academy of the Fine Arts. It will open publicly January 30, and close March 20. The canvases will all be those of living Americans, and neither they nor the sculpture shown will have been seen in Philadelphia before.

Spain recently passed a stringent measure forbidding the exportation of any native work of art or architectural treasure. In the past the Peninsula has been a rich and varied field for the collector and antiquarian, and magnificent illuminated manuscripts, early books, ecclesiastical vestments of marvelous beauty, archaeological specimens, masterpieces of painting and sculpture, and even entire edifices, have been purchased and removed by the wealthy connoisseurs of other countries. The last building to be so disposed of is an exquisite little tenth century cloister purchased by William R. Hearst for his California estate. The cloister is a Romanesque structure in the province of Segovia and dates from before 970. Arthur Byne, the connoisseur and españolist, assisted by his wife, Mildred Stapley Byne, the author, is in charge of the removal. The work was arduous and difficult. About forty miles of road had to be built, and the heavy stones moved by ox-teams. The Spanish Government permitted the contract to be completed because it had been commenced before the passage of the law.

An offering of more than usual interest is the sale of the Alphonse Kann Collection, announced by the American Art Galleries in New York January 6, 7, and 8, inclusive. Besides a magnificent group of paintings and drawings by Italian, Dutch, French and English masters, there are bas-reliefs, bronzes and a stone head of unusual force and beauty from Egypt, Greek bronzes and marbles, Gothic unrestored pieces and renaissance sculpture and carving in polychrome. The collection of Oriental pottery is exceptionally valuable, as it was made at a time when few understood the value of the pieces. They include remarkable specimens of ancient 'Geubri', Rakka, Rhages, Sultanabad and Syrian work, many of them unique, and a series of inlaid bronzes, some of archaeological interest from the Hamadan excavations. Other exhibitions and sales announced by the Galleries are: Spanish Art, Almenas Collection, January 13-15; Grassi Collection of Italian furniture, sculpture, della Robbia pottery, jewelry and textiles,

January 20-22; Cattadori Italian Collection, January 27-29; and the collection of the late Charles A. Gould, consisting mainly of paintings of the Fontainebleau Barbizon School, and American and English painters of the XVIII-XIXth centuries, set for the evening of January 27.

Comment Upon Dr. Gamio's Report

(Concluded from page 34)

flotsam and jetsam of the world always attracted to the frontiers of civilization. The physiological dangers of racial intermarriage are greatly exaggerated and there is every reason to suppose that interbreeding will in time bring about a far more homogeneous population. The difficulties of a multiplicity of different languages are rapidly disappearing with the very general acceptance of Spanish.

One of the main reasons for an absence of a united and definite public opinion, of a national sense of duty and obligation as well as of enlightenment in general, is a topographical one. The isolation of peoples within certain districts and the ignorance of conditions outside the local centers are brought about mainly by the fact that parts of each country are sometimes separated from the capital by weeks of travel on foot or on mule-back. The entire absence of roads in great sections of southern Mexico and Central America brings with it an isolation hard to realize in this country. Each center has its own problems, its own customs, and its own point of view. The central authority might just as well not exist except for an occasional visit from a government official. National problems nowhere exist so far as the greater number of the population is concerned.

The lack of inter-communication made arduous by high mountains and dense forests thus explains to an extent not usually realized some of the difficulties met with in the countries of our southern neighbors.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

A

- Al'ma-gest:** (1) the Arabic translation, dating from 827, of Ptolemy's astronomy, which enunciated the geocentric theory of celestial movements; (2) any mediaeval work of authority dealing with science [Ar. *Al* = the, and Gr. *magistos* = great].
- A-lo'a-dae:** in Gr. mythol., Otus and Ephialtes, giant sons of Poseidon by Iphimedia; when 9 years old they threatened to storm heaven and drive out the gods by heaping Mt. Ossa upon Mt. Olympus, and Pelion upon Ossa; killed on the island of Naxos, Greece.
- A-lo'eus:** Iphimedia's husband.
- a-lop'i-ki:** (Gr.) a fox-skin, used in ancient Thrace as a head-covering.
- Al'mo:** the ancient name of the brook Aquataccio, on the south side of Rome.
- Al'o-syd'ny:** in Gr. mythol., the Sea-born, one of the names of Amphitrite.
- Al'phe'us:** (1) in Gr. mythol., the river-god who loved the nymph Arethusa, followed her under the sea when, changed into a stream, she fled him, and bubbled up beside her in the harbor of Syracuse, Sicily; (2) a river (today the Roupia) in the Peloponnesus.
- al-ru'na:** (1) among the ancient Germans, a priestess; (2) an idol for house-use among certain N. Eur. tribes of early times.
- Al-si'um:** the village now called Palo, one of the most ancient towns of Etruria, near which Pompey had an estate.
- Al'svid:** in Norse mythol., one of the Sun's pair of horses.
- al'tar-mound:** a mound whose central section or heart indicates its ancient use for worship or sacrifice.
- Al-thæ'a:** the wife of King Æneus of Calydon, and mother of Meleager.
- Al'tis:** the grove sacred to Zeus near Olympia, where the Olympic games were held, beginning in the VIIIth century B. C.
- Al'y-at'tes:** the king of Lydia and father of Cræsus.
- al'y-tarch:** in ancient Greece, the official charged with keeping order at the Olympic games, and in later times the superintendent or overseer of any public athletic contest.
- Am'a-lings:** the royal strain of the ancient Goths; afterwards, until the end of Theodoric the Great's reign, rulers of the Ostrogoths or East Goths.
- Am'al-thæ'a:** (1) in Gr. mythol., the goat whose milk nourished the baby Zeus, and whose horn, broken off by the god, became the cornucopia or emblem of abundance; (2) in other versions of the fable, the nymph who nursed the infant god; (3) that Cumaean Sybil tradition said sold her Sybilline Books to Tarquinius Superbus.
- A-man'ti-a:** a Greek city of classic Illyria, now called Nivitza.
- Am'a-ryl'lis:** (1) a proper name; (2) in Theocritus' *Idyls*, Vergil's *Elogues*, and other classic pastoral verse, the name used for a shepherdess or country girl, thus denoting a simple, rustic type of heroine or sweetheart. (Gr. = sparkle).
- A-mas'tris:** (1) Xerxes' wife; (2) a Persian queen, successively wife to Craterus, Herodean Dionysius and Lysimachus, who died B. C. 288.

a-mau'ta: the Aztec term [Wilson, *Prehistoric Man*, II, 50] for an historian or chronicler.

Am'a-zon: in Gr. mythol., one of the fabled tribe of female stalwarts of Scythia who so often fought the Greeks (Gr., *a* privative, and *mazos* = lacking the breast, which legend declared the Amazons got rid of on the right side since it interfered with using the bow in sport and war).

Am'bar-va'li-a: in ancient Rome, a festival and sacrifice to Ceres, goddess of harvests, for renewed fertility of the earth, the animals offered the goddess being led about the fields before they were sacrificed.

Am-bir'i-us: a famous Ro. actor, L. Ambirius Turpio, contemporary with Terence.

Am-bra'ci-a: the ancient capital of Epirus, Greece, which Augustus destroyed.

am-bro'si-a: (1) in both Gr. and Ro. mythol., the food of the gods, which bestowed immortality (at times referred to as a drink and at others as an ointment by whose external application beauty as well as immortality was secured); (2) figuratively, any especially delicate food or drink.

am-bro'si-al: of the nature of ambrosia; hence, fragrant, delicious, godlike, etc.

am'bry: (1) in eccles. archit., a small cupboard or niche, in either the altar itself or a nearby wall, for keeping the consecrated vessels, etc.; (2) a book-room, or library.

The words below all appear in articles or book reviews contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

ahuehuete: the Mexican name of the large cypress tree botanically known as *Taxodium mucronatum*.

anthropomorphic: man-shaped; having the characteristics or form of human beings.

baroque: rococo; that style of architectural decoration which came into being in the early XVIIIth century characterized by its fantastic and meaningless overload of decorative elements.

churrigueresque: the quality of unsuitable, meaningless and over-rich decoration synonymous with bad taste introduced into Spanish architecture by Churriguera, Ribera and their disciples.

Edfu: a city of northern Egypt, on the Nile.

Esne (Esnah): a city of northern Egypt, on the Nile, north of Luxor.

graffito (Plur., graffiti): drawings or inscriptions scratched or engraved, often upon walls.

lacustrine: lake-dwelling (people).

ostraca: sherds or fragments of ceramics, bearing texts or inscriptions.

parthenogenetic: born of a virgin.

phonology: the study of letters and sounds, a branch of linguistics.

plateresque: in Sp. archit., the "Silvermiths style," characterized by richness and delicacy of ornamentation in florid designs similar to the chasing on silverware of the Sp. Renaissance.

repousse: relief decoration made by hammering the design up from the back of the metal.

Sahidic: the dialect spoken by the Copts of Thebes, Egypt.

velar: pertaining to the soft palate, and to sounds made by its aid, *as*, the gutturals *gw*, *kw*, *qu*.

zoomorphic: the representation of animals in art, and the conception of men or gods in animal form

BOOK CRITIQUES

The Monastery of Epiphanius at Thebes, by H. E. Winlock, W. E. Crum and H. G. Evelyn White. Vols. I and II. Pp. xxvi and 276, xvi and 386. [Vol. I: archaeology by H. E. Winlock; literary material by W. E. Crum.] 103 plates and illustrations. Quarto. The Metropolitan Museum of Art. New York. 1926. Paper, \$12 each; cloth, \$15 each.

New Texts from the Monastery of Saint Macarius, by H. G. Evelyn White (Appendix on a Copto-Arabic MS by G. P. G. Sobhy). Pp. xlviii, 299. 28 plates. Quarto. The Metropolitan Museum of Art. New York. 1926. Paper, \$12; cloth, \$15.

These massive, beautiful quarto volumes, which constitute Volumes III, IV and V of the Publications of the Metropolitan Museum of Art, Egyptian Expedition, edited by Albert Morton Lythgoe, curator of the Department of Egyptian Art, do honor to the Museum and to the Cambridge University Press.

In the first Epiphanius volume the archaeological and literary material are made to yield a fascinating account of the topography of western Thebes in the 6th and 7th centuries A. D., the Monastery of Epiphanius at that place, and the Theban hermits themselves. Although, of course, the material is from Thebes, the picture here constructed is probably nearly as representative of the life of Egyptian hermits everywhere; and it greatly amplifies the beginning made by Mr. Crum in his *Coptic Ostraca* (1902). Most valuable of the literary remains are actual letters received by the renowned Saint Epiphanius of Thebes, some of which are indeed from the hand of the well known Bishop Pisenhius of Keft. Mr. Crum has made a careful and skillful analysis of the phonetic peculiarities of all the texts. This is very much needed; for the Copts apparently spoke many dialects and sub-dialects which were reflected in their attempts to write the literary idiom; and their extraordinary variability of pronunciation is fortunately preserved by their equally extraordinary tendency to spell phonetically. Some of the peculiarities of these Theban texts are "Achmimic" (a for o, e for a), or due to an excessive avoidance of "Achmimic" (o for a, a for e); others are suggestive of the unknown dialect of Esne and Edfu (vowel-duplication, confusion of *ouo-* and *o-*). The behavior of the velar and palatal consonants shows either a great mixture of dialects in the Theban

community, or great decay. Apparently there is confusion between the voiced and voiceless (as regularly in Sahidic), and also between the palatalized and unpalatalized (as regularly in Bohairic): and that by the same individual; but perhaps this effect arises from the use of Sahidic letter-values by a Bohairic person (*shima* has not yet been adopted for his voiceless *tch*-sound). Both the velars (*k*, *g*) and the dentals (*t*, *d*) are palatalized. Again, the *g* has become a *y*-sound (as in the Berliner "Janz"), or a *ch*-sound (as in the Silesian ("Könich")). These texts present morphological, syntactic and verbal peculiarities also which make them at times very difficult or impossible to understand. The abnormalities are not, I think, indicative of a single dialect of Thebes—unless a very chaotic one—but of the many dialects of so heterogeneous a community. Greek has become solely an ecclesiastical language.

In the second Epiphanius volume appear some 630 texts from ostraca and papyri, all Coptic but a very few, forty Coptic graffiti and twenty-six Greek graffiti, together with translations of these and of some discarded texts, and critical notes; all done with great care and thoroughness, and with Mr. Crum's bewildering command of the literature of his subject. They are the sources of Mr. Crum's work in Part I.

The Macarius volume contains leaves and fragments discovered by the editor in 1920-21 with parts of the same manuscripts found by Tattam in 1839 and by Tischendorf in 1844. Known texts are usually, and when possible, described and collated. Many texts are new, or new in Coptic. Texts are accompanied by able introductions, translations, and notes. We are now in a monastic community of the 9th-13th centuries, using the Bohairic dialect and writing on vellum and paper, instead of papyrus and ostraca. The long and extremely accurate text of Arabic in Coptic letters will yield much for Coptic phonology.

W. H. WORRELL.

Classic Concord. As portrayed by Emerson, Hawthorne, Thoreau and the Alcotts. Edited with Biographical sketches by Caroline Ticknor. Illustrated with Drawings by May Alcott. Houghton, Mifflin Co., Boston. 1926. \$7.50.

No one is better equipped to write of Concord and its countless memories, its distin-

ART AND ARCHAEOLOGY

guished sons and daughters, than Caroline Ticknor, whose personal contacts, through her father's and grandfather's historic publishing house of Ticknor & Fields, brought her in close touch not only with valuable letters and records but with the men and women themselves. Her biographical sketches of this rare literary circle are briefly and entertainingly told, each one an introduction to selections, especially of "their" Concord.

Emerson writes of the "Drum Beats" and the invasion by the British troops in 1775, of the war and peace that followed, and the great event of the opening of the Concord Library at which he made the address, in praise of books. Hawthorne and Thoreau are deftly and convincingly handled by the author, who skilfully blends character and setting to produce an harmonious picture. The Alcott family is also adequately dealt with, and the closeness of its connection pointed out. They lived in Concord after Bronson Alcott's Temple School in Boston failed, and Louisa M. Alcott produced her still living works in their later home, "Orchard House". Here, too, her father founded his school of philosophy. The charming illustrations by May Alcott are particularly apt.

As Miss Ticknor says: "Time may obscure historic Concord . . . may turn the footsteps of the literary pilgrim toward other shrines . . . but in the permanent record of the world's literature, the Concord of Hawthorne, Emerson, Thoreau and the Alcotts will remain beautiful and unchanged as pictured by each magic pen."

HELEN WRIGHT

Hans Staden: Wahrhaftige Historia und beschreibung eyner Landschafft der wilden nacketen grimmigen Menschfresser Leuten in der neuen Welt America gelegen. Faksimile-Wiedergabe nach der Erstausgabe "Marpurg uff Fastnacht 1557," mit einer Begleitschrift von Richard N. Wegner. Pp. 211, 8vo. 58 woodcuts, 1 map. Wüsten & Co., Frankfort a/M. 1925.

In this very appealing and attractive reprint of a sixteenth century German tale of American cannibals, Dr. Wegner has produced a facsimile in black-letter and archaic woodcuts, the whole bound in a parchment wrapper, that delights the soul of the collector, whether or not he be interested in ancient history from the anthropological viewpoint. Hans Staden was one of those sturdy old-time adventurers

for whom the terrors of the uncharted seas and the New World held irresistible fascination, and his journal of his voyages is well worth reading. Notwithstanding the salty tang to his scientific observations, Herr Staden possessed the virtue of direct observation and plain statement, and the book is instructive to a high degree as showing what our forefathers believed. Staden's first voyage was begun at San Tubal on April 29, 1547, and lasted until Oct. 8, 1548. Again he set forth, in 1549, and was gone until 1555. From Hamburg he went to Portugal and then exploring in Spanish and Portuguese vessels, with Brazil and the neighboring portions of America as his principal goals. Some of the woodcuts are as naïf as could well be imagined, even for the times. Dr. Wegner's scholarly annotations and scientific discussion of the journals are characteristically painstaking and minute.

Prehistoric Aigina. A History of the Island in the Bronze Age. By James Penrose Harland. Pp. xii, 121. Librairie Ancienne Honoré Champion, 5 Quai Malaquai, Paris. - 1925.

The author explains that the Bronze Age lies before the period of written documents in this region, hence his choice of *Prehistoric Aigina* as a title. While a Fellow of the Archaeological Institute of America in the American School of Classical Studies at Athens, he took advantage of the opportunity to visit the island of Aigina, and the intimate knowledge thus gained is reflected in the work. Aigina lies in the center of the Saronic Gulf approximately equidistant from the shores of Attika, Megaris, Korinthia, and Argolis. The island, which has an area of about eighty-five square kilometers (33 square miles), was conquered by the Athenians in 457 B. C.

The three sites which have been thoroughly investigated are: (1) The site of the Temple of Aphrodite in the northwest corner of the island near the modern town of Aigina, called by the author the "Northwest site"; (2) The site of the Temple of Aphaia in the northeast corner; (3) The Oros, or Mt. Hellenion, in the southern corner forming the apex to the island triangle.

In addition, graves have been excavated in various parts of the island. The only fully published site is that of the Temple of Aphaia (Fürtwängler et al, *Aigina: Das Heiligthum der Aphaia*, 1901-1905). Harland was fortunate, however, in being given access to the

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Apotheke of the museum in the town of Aigina, in which are stored the finds from the excavations on the Northwest site and the Oros. From the results based on a study of this material, and that found by the author as well as the existing literature, "a history, or at least the framework for a history, of the island of Aigina in the Bronze Age," has been reconstructed.

The author makes use of the chronological system devised by Wace and Blegen, with but a single modification—he has made 1400 B. C. (not 1600 B. C.) the dividing point between the Middle and the Late Helladic Periods. The three main divisions of his chronological table are: (1) Early Helladic Period, *ca.* 2500 to 2000 B. C.; (2) Middle Helladic Period, *ca.* 2000 to 1400 B. C.; (3) Late Helladic Period, *ca.* 1400 to 1100 B. C.

A few entire pottery vessels and several dozen sherds that are characteristic of the Early Helladic Period have been found on the Northwest site, attesting to its occupation by man in the first period of the Bronze Age. The pottery from this site is similar in style and technique to the Early Helladic wares found on the mainland at Korakou, Zygouries, Tiryns, and elsewhere. The evidence for the occupation of the Northwest site during the Middle Helladic Period is abundant, including pottery, graves, house-walls, and objects of obsidian. The Aiginetan pottery of this period is similar in technique, shapes, and styles to the contemporary wares of the Peloponnesos. Very few sherds of the Late Helladic Period have been found on the Northwest site. But the graves on the highland east and northeast of the site, now marked by the remains of the Temple of Aphrodite, have yielded many Late Helladic vases such as "squat bowls", two-handled beaked bowls, stirrup vases, one-handled jugs, and other vessels, as well as small terracotta figurines, or "Mykenaians" idols; the latter are probably images of a primitive female deity. Harland believes the "Gold Treasure" from Aigina now in the British Museum, consisting of gold pendants, necklaces, bracelets, rings, cups, beads of blue glass-paste, etc., came from a Late Helladic grave. On Cape Perdikkas at the southern end of the island, the author found scanty evidence of a settlement dating from the Early Helladic Period. The Oros, as the conical peak of Mt. Zeus Hellanios is called, is also in the southern part (apex) of the island.

Harland believes that the settlement on the Oros does not antedate the Late Helladic Period. The decorative motives on the sherds found here are for the most part paralleled by those on the typical Late Helladic vases from Korakou, Mykenai, and elsewhere.

The work of Fürtwängler and others already referred to, shows conclusively that the Temple of Aphaia site in the northeast corner of the island was not occupied before the Late Helladic Period. The author resumes his archaeological evidence as follows: (1) Aigina was inhabited from the first settlement in the Early Helladic Period throughout the rest of the Bronze Age and down to the present day. (2) The Bronze Age culture of the island was essentially the same as that of the Peloponnesos. (3) Cultural relations and trade intercourse existed between Aigina and the Kyklades in the Early Helladic Period. (4) The hand-made Early Helladic pottery with decoration in lustrous paint suddenly ceases at about 2000 B. C., forming a break in the pottery sequence. In its stead appear the distinctive wheel-made Gray-Minyan Ware and the Matt-painted Ware. Another break in cultural sequence is noted about 1400 B. C. This second break marks the beginning, or the first wave, of the "Achaian Invasion" and the approximate date of the arrival in Aigina of the worshippers of Zeus Hellanios.

A study of the Aiginetan names and traditions leads the author to conclude that during the Bronze Age the island of Aigina was inhabited in turn by three different peoples: (1) Aigaians (Early Helladic), speaking a non-Indo-European dialect and worshipping "Aigaïos"; (2) Minyans (Middle Helladic), speaking an Arkadian dialect and worshipping Poseidon; (3) Achaïans (Late Helladic), speaking a Proto-Doric dialect and worshipping Zeus Hellanios. Whence came these peoples? What evidence there is points to the coming of the Aigaïans from southwestern Asia Minor. The Minyans, on the other hand, came from the north. As for the Achaïans, Harland believes they had previously resided for some time in Thessaly and the Spercheios Valley. Students of the subject who have not yet read this little volume should do so, as well as a somewhat smaller work by the same author entitled: *The Peloponnesos in the Bronze Age*. (*Harvard Studies in Classical Philology*, XXXIV, 1-62. 1923.)

GEORGE GRANT MACCURDY.

ART AND ARCHAEOLOGY

The Encyclopaedia Britannica, Thirteenth Edition, three volumes. Edited by J. L. Garvin. Vol. I, pp. xlii, 1096; Vol. II, pp. xxviii, 1141; Vol. III, pp. xxvii, 1148, Chronological Table of Events (pp. 1149-1178) covering Jan. 1, 1911-July 31, 1926, inclusive, and Index to all three volumes (pp. 1175-1220). Supplementary classified lists of articles and of contributors. Numerous illustrations, including maps and other plates in color. Thick quarto. The Encyclopaedia Britannica, Inc., New York and London. 1926.

Beginning in 1768 with a first edition which seems today almost quaint in its littleness both physical and mental, the Britannica has passed through twelve ever-growing and ever more valuable editions, to emerge in 1926 with a thirteenth which covers the material included in the small twelfth edition of 1922—given entirely to the world war—and the progress of the entire world in the sixteen years elapsing since the regular eleventh edition of 1910 was issued, and the end of last July. In this new edition of three fat quarto volumes the old and familiar standards of excellence in paper, typography, make-up, printing and illustration are fully maintained, and the book opens in one's hands with a friendly and accustomed touch. But as one works through the pages the conviction grows that notwithstanding its tremendous staff of contributors of every race and every shade of opinion, the editor has been able to affix the Britannic hallmark ineradicably. Here and there a page reads strangely to an American, since it may be assumed that by far the greater part of the edition will be sold in a country which does not emerge as preponderantly Britannic.

But objections of this sort—and there are several which might be made—are mere gnats in the sun. To carp at such a magnificent and, in general, sound, comprehensive presentation of fact is idle, for in comparison with other encyclopaedias, the Britannica is in the position of the *America* at the end of the famous cup-race: "There is no second." Within the 3,385 pages of the new volumes more facts are presented comprehensively, and with a broader consideration of the world outside of Britain, than ever before. It is this very fact that makes fair the criticism in-

evitable from thinking readers and students. The question of editorial judgment is the matter at stake, rather than the omissions, some of which are most perplexing.

In the contributions dealing with biography and engineering there is much to interest even the reader interested only in good literature, while the technical matter is much of it fresh and, as always, authoritative. Where it can be done, accordingly, the ancient dry-as-dust method familiar to all consultants of encyclopaedias, has given place to writing at times brilliant without in any way evading terse statement of the most difficult problems.

One of the most noteworthy series of articles is the archaeological section, which begins with the "General Survey" by Professor J. S. Myers of New College, Oxford. The names of the contributors to this section are enough guarantee of its interest and importance. Among these are A. J. B. Wace (Greece and the Eastern Mediterranean); A. von Le Coq (Central and Eastern Asia); F. W. Hodge (North America); H. J. Spinden (Mexico and Central America); Marshall H. Saville (South America); Gilbert Murray (Greek Literature); Professor T. E. Peet of the University of Liverpool (Egypt, Tutankhamen, etc.); Tenney Frank (Italy and the Western Mediterranean); O. G. S. Crawford, Archaeology Officer, British Ordnance Survey (Air Survey), and many others equally eminent. Professor Breasted receives a brief biography, which fails to mention his epigraphic work in Egypt during the past two years, a full account of which he contributed to ART AND ARCHAEOLOGY in November last (XXII, 5; 155-166). Dr. Gamio is neither indexed nor mentioned in the article on Mexico. The American omissions are astonishing in their comprehensiveness, and many a perfectly familiar name is either relegated to a tiny footnote, bibliography or not included at all. Nevertheless, these are the greatest and most compact volumes ever printed, and the book which will make no wars, influence none for or against any political or religious creed, change no financial or physical conditions anywhere in the world, remains far and away superior to any other single literary work of man.

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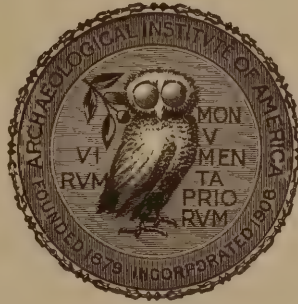
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THE LOUVRE, OF PARIS, IS SO VAST IT CAN BE PHOTOGRAPHED COMPLETELY ONLY FROM THE AIR.
THIS VIEW SHOWS THE NOTED PAVILLON DU RICHELIEU.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIII

FEBRUARY, 1927

NUMBER 2

PLEA FOR A NATIONAL GALLERY OF ART

By WILLIAM H. HOLMES

Director, National Gallery of Art, Smithsonian Institution

IDEALLY developed the National Gallery of a great nation should embody in its collections not only the limited range of products known as "the Fine Arts", but examples of the highest achievements of human handiwork in every branch in which the exercise of taste is an essential factor. The collections of the National Gallery of a progressive people should not be thought of as a source of esthetic pleasure alone, but as the foundation upon which not only the art future, but in large measure the industrial and economic future, of the nation must be built.

Washington is the nation's city, and the development and support of its numerous national institutions is the responsibility not only of the people of Washington, but of every American citizen from the Atlantic to the Pacific. The appeal for a building to house the present art collections and to provide for future growth must therefore be

made by and for the whole people, and since America is the richest nation in the world and thus from necessity a future art centre of the world, they should demand that this gallery rival all other kindred structures in architectural perfection and adaptation to its purpose. It should be built with a view not only to the place that American art holds today and must hold tomorrow but even to the far future, since art in its material forms is the most enduring, as well as the most precious, heritage of a people. A National Gallery is thus of necessity the property and responsibility of the people in the fullest sense, and should represent by the perfection of its building and the character of its contents, as well as the manner of their presentation, the place held by America in the scale of civilization.

Two important questions demand answer. Shall the richest nation in the world hold its purse strings while the



THE BRITISH MUSEUM, IN THE HEART OF LONDON, COVERS THE ENTIRE RANGE OF HUMAN ACTIVITIES FROM THE EARLIEST TIMES WITH ITS SUPERB COLLECTIONS.



THE GREAT NATIONAL GALLERY IN BERLIN, GERMANY.



THE RIVER FAÇADE OF THE UFFIZI PALACE, IN FLORENCE, ITALY, CONVEYS NOT THE SLIGHTEST CONCEPTION OF THE GLORIOUS COLLECTIONS WHICH IT AND ITS FELLOW, THE PITTI PALACE, CONTAIN.



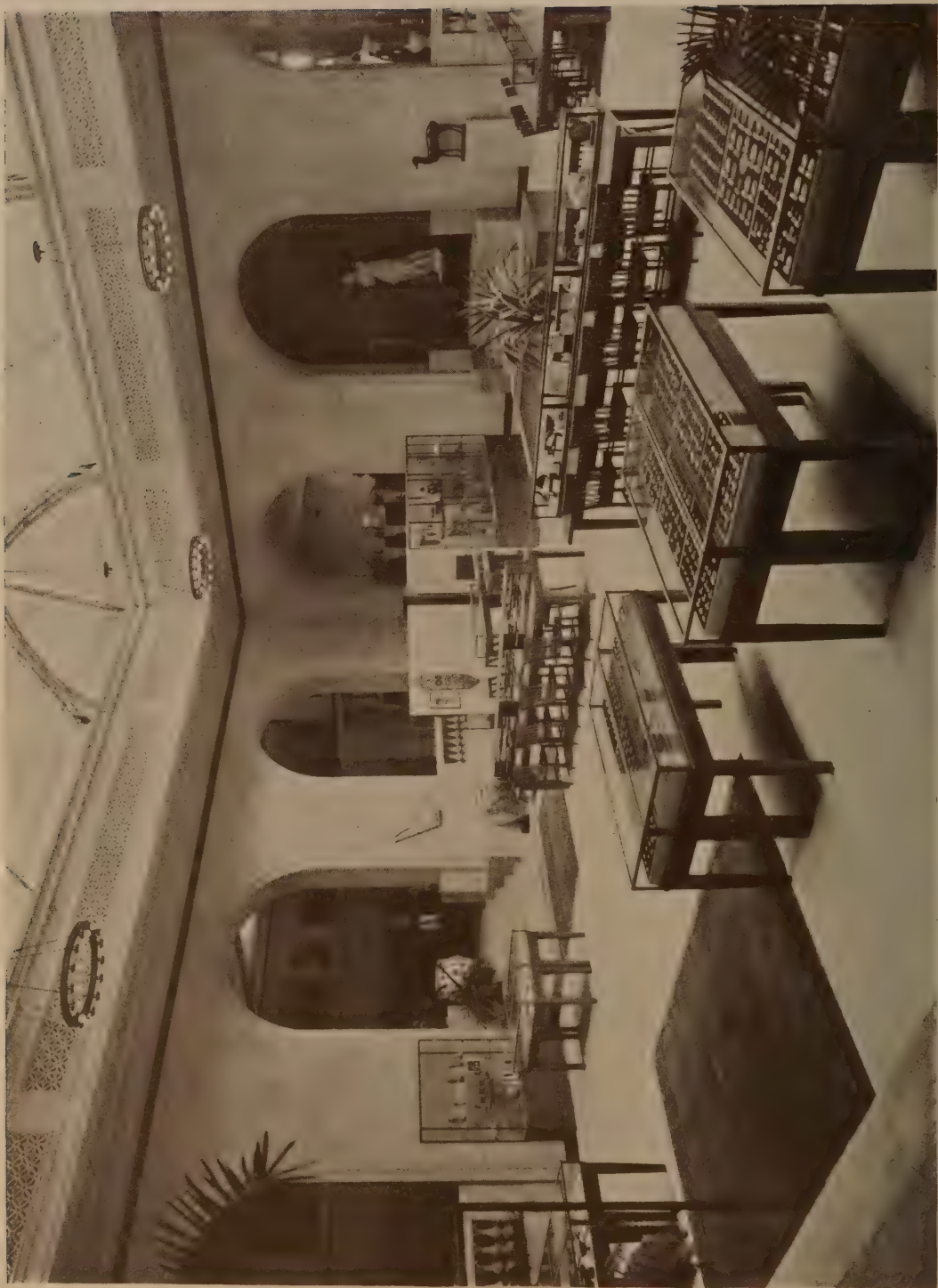
Courtesy the Ontario Museum

THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, AT TORONTO, CANADA.



Courtesy the Ontario Museum

A VISTA AMONG THE CASES IN THE ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, AT TORONTO, CANADA.



Courtesy the Newark Museum
SOME OF THE SMALL COLLECTIONS IN CASES IN A COURT OF THE NEWARK MUSEUM, OF NEWARK, NEW JERSEY.

ART AND ARCHAEOLOGY

currents of culture-progress sweep by and the opportunities of acquirement are forever lost? Shall the richest nation in the world stand hesitatingly by the wayside holding out its palm for charity, hoping that some citizen may have a few millions to entrust to a beggar nation to build a monument to himself? Should the richest nation in the world not rather stand upon its dignity declining gifts which, if accepted, would tend to postpone the erection of a real National Gallery indefinitely?

An enlightened people with unlimited resources should found its own great Art Institution as a culture nucleus and permit, if it likes, the assemblage within or without its walls of individual units of art, gifts or bequests, which shall take the names of the donors, serving at one and the same time the purposes of the national foundation

and as memorials to the donors. The essential prerequisite of this foundation is a Gallery building worthy of the nation. With such a building, Washington would attract art contributions of the highest order, enabling it in the near future to take a leading place among the art centres of the world.

But it should not be forgotten that provision for acquirement by purchase of art works of all classes is absolutely essential. Otherwise the collections, however vast, would remain an assemblage of more or less imperfectly related units.

Visitors to Washington who know the principal American cities and who have visited the capital cities of other nations, each with its treasures of art and its splendid art establishment, must have a distinct sense of disappointment and perhaps even of chagrin

when they realize that in their capital city the keystone of the culture arch is missing—that there is no national art foundation and that the nation as such does not recognize art save incidentally. Although monumental memorial art works are found on every hand no attention has been given to art for art's sake. No adequate provision has been made for even the care of the gifts of art works already owned by the people; and, what is vastly more unfortunate, no provision is made for the reception and care of such contributions



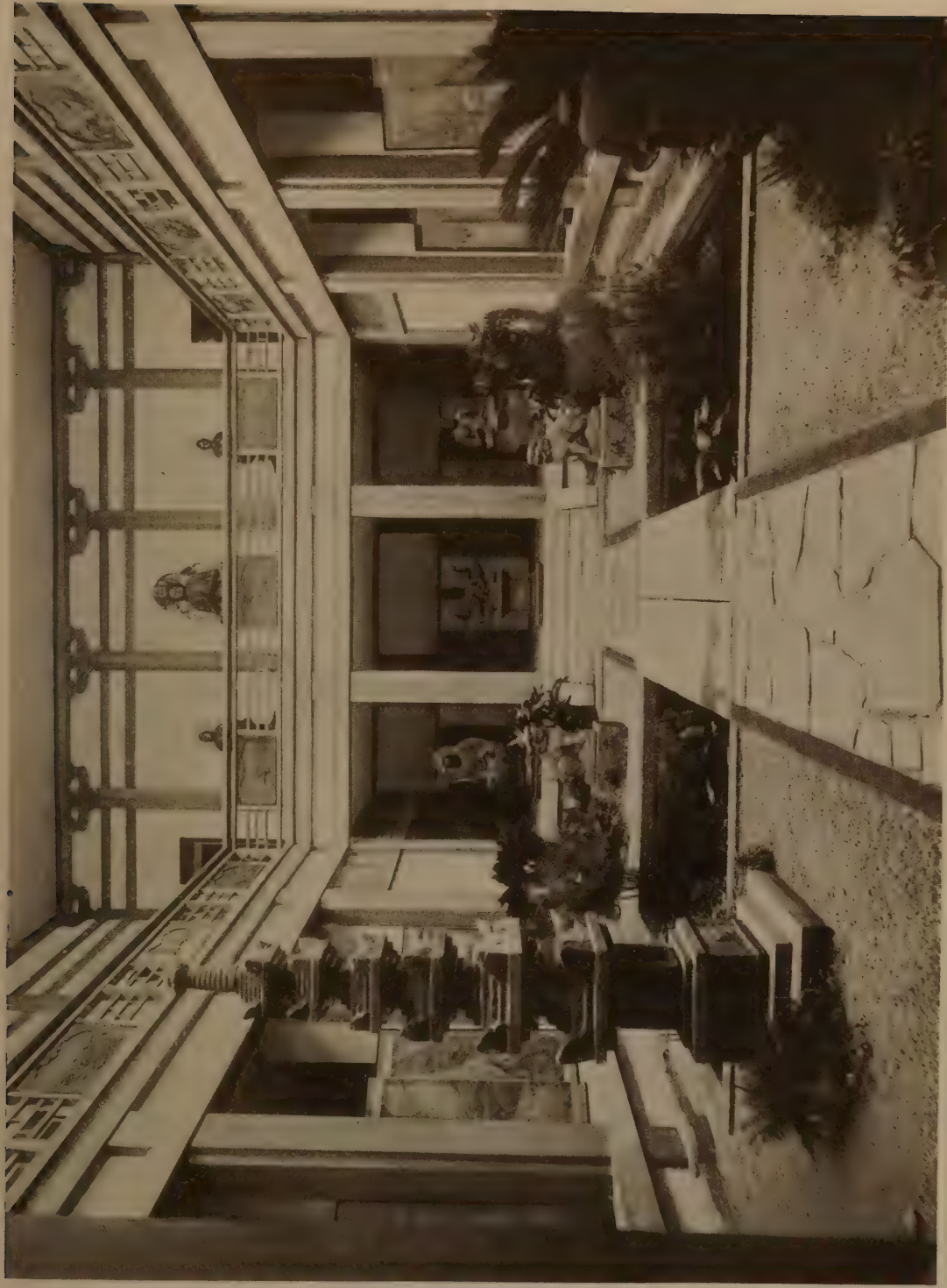
Courtesy the Newark Museum

THE NEWARK, NEW JERSEY, MUSEUM OF ART.



THE EVANS MEMORIAL WING OF THE MUSEUM OF FINE ARTS IN BOSTON, MASSACHUSETTS.

Courtesy the Museum of Fine Arts



THE JAPANESE GARDEN IN A COURT OF THE MUSEUM OF FINE ARTS, IN BOSTON.

Courtesy the Museum of Fine Arts

ART AND ARCHAEOLOGY



Courtesy the Museum of Fine Arts

A REMARKABLE HEAD OF APHRODITE ON EXHIBITION IN THE MUSEUM OF FINE ARTS, BOSTON.

of art works as patriotic citizens may wish now and hereafter to devote to the enrichment of the nation's city and to the cultural advancement of the American people.

By a well-known law of culture gravitation, art drifts toward the centre of wealth of a people; but Washington is not a centre of wealth and is thus of itself practically helpless. Unless the people generally awaken to their manifest duty to themselves and to the country, and assign this law to the scrap-heap, the remarkable inflow of art works from abroad and of art production within, now prevailing, must pass ungarnered, and other cities having available wealth but local claims only will absorb it all. The capital of the nation will, from the lack of a gallery building, mourn a lost oppor-

tunity and remain indefinitely in esthetic poverty. Great buildings and monumental sculptures may in cases be masterpieces of art, but they exist primarily for memorial purposes or as embellishments for the cities' buildings and parks. All works of art belonging to the nation, save the architectural and the larger open air monuments, should find a home in its treasure house of the beautiful—the art gallery or museum of which we dream.

The nation has already in Washington the nucleus of a collection of art works. The initial steps were taken when the Smithsonian Institution was founded in 1846; but little progress was made for more than a half century. Early in the present century a number of important gifts were received and were cared for in such spaces as were



Courtesy the Museum of Fine Arts

EL GRECO'S MASTERY AS A PORTRAIT PAINTER IS EVIDENT IN HIS LINENESS OF FRAY FELIX HORTÉNSIO PALLAVICINO, OWNED BY THE MUSEUM OF FINE ARTS IN BOSTON.

ART AND ARCHAEOLOGY

found available in the Institution's buildings of the period. More recently other collections—prominent among which are the Evans, the Harriet Lane Johnston, the Ralph Cross Johnson and the war portrait collections—were housed in the new Natural History building in spaces commandeered for the purpose, the natural history collections to make this possible being crowded back upon themselves, notwithstanding the strenuous objections of the curators of the scientific departments. Other art collections be-

disaster. For the twenty years from 1900 to 1920, the period during which space was obtainable by the crowding process, accessions averaged half a million dollars a year in estimated value. Since 1920, due to lack of accommodations, little of importance has been offered or received, since no collector is willing, howsoever patriotically inclined, to entrust his treasures to an institution which is not prepared to care for and exhibit them. With a gallery such as the nation should have, the Institution could count with certainty on acces-



Courtesy of the Museum of Fine Arts
THE MUSEUM OF FINE ARTS IN BOSTON IS ONE OF AMERICA'S MOST BEAUTIFUL STRUCTURES.

longing to the Smithsonian Institution, of which Institution the Museum, the Gallery and other Departments are branches, have for lack of gallery space never been brought together. Among these are the collections of graphic arts, ceramics, textiles, metal work, etc.

But it should be distinctly understood that the building for which this plea is made is not intended for the accommodation of these various misplaced collections alone. The vital consideration is space for the acceptance and display of such collections as a rapidly developing art future should have in store for a rapidly growing nation. Let the story of the past tell the story of arrested growth and threatened

sions amounting to a million or millions every year. In ten or twenty years—let us lay particular stress upon this point—the loss thus indicated would amount to a sum sufficient to build the greatest gallery building in the world.

Washington is fast becoming the Mecca of all Americans, and the facilities for travel by water, by rail, by the automobile and by the flying machine make the pilgrimage a pleasure trip of a day or a week. With its splendid administrative and executive establishments, its monuments, its museums, its galleries, its libraries and its research and educational institutions it is bound, as the years pass, to



THE STately IMPERIAL-AND-ROYAL MUSEUM OF VIENNA, AUSTRIA, IS RICH IN THE ART TREASURES OF CENTURIES.



THE FIFTH AVENUE FAÇADE OF THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY.
Courtesy the Metropolitan Museum



Courtesy the Cleveland Museum

"THE HOLY FAMILY", OWNED BY THE CLEVELAND MUSEUM, IS IN GRECO'S MOST CHARACTERISTIC MANNER, BUT IT ALSO SHOWS THE GREAT CRETAN AT HIS MOST VIVID BEST.



THE CLEVELAND, OHIO, MUSEUM OF ART FROM THE SOUTHEAST.

Courtesy the Cleveland Museum

take on something of the characteristics of a great university with a national and even a world-attendance.

The present appeal is intended to bring a definite knowledge of the unfortunate state of our national art to the attention of the American people, who should know that not only are we without recognition of art as a national

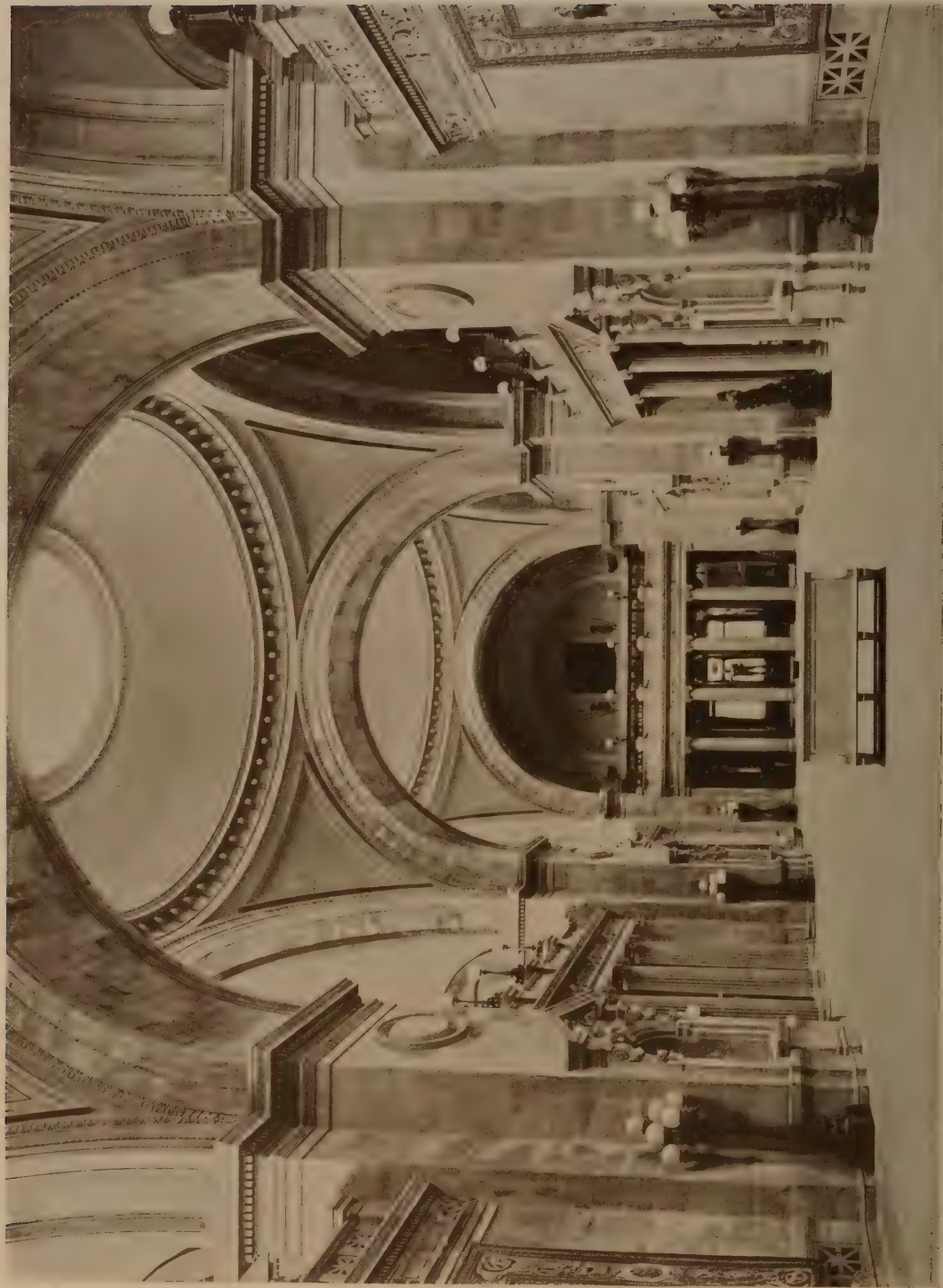
asset, but that we are far behind other nations in the particular department of culture which characterizes the highest civilization. It is sought to stir the pride of a people unaccustomed to take a second place in any field.

The active part now being taken by women in public affairs is most promising. They are advancing year by year



ONE OF THE FAÇADES OF THE STATE MUSEUM OF ART IN MUNICH, BAVARIA, KNOWN AS THE PINAKOTHEK.

Courtesy of the Pinakothek



Courtesy the Metropolitan Museum

THE METROPOLITAN MUSEUM OF ART IS AMERICA'S GREATEST CONCEPTION THUS FAR OF THE MEANING
AND FUNCTIONS OF ART IN LIFE.



THE PIERPONT MORGAN WING OF THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY.

Courtesy the Metropolitan Museum

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to higher aims and broader spheres of activity and very especially in all matters of taste. The esthetic future of the American people is largely in their hands. In personal refinements, in the care of the home, in society and in the schools they are habitually concerned with matters of taste; in the various ordinary activities of everyday affairs their uplifting influence is constantly felt, while men absorbed in the struggle for wealth, position and the development of great enterprises are apt to regard mere matters of taste or the cultivation and promotion of the beautiful as secondary or non-essential. They do not realize that all branches of

creative activity require the constant exercise and supervision of taste, and that the superiority of the product depends largely not on freak developments which come so often to the front, but on the general level of the taste of the people as a whole.

Few realize that art values are real values more permanent and paying a larger interest than any other class of holdings. Though these values are at once estimated in dollars and cents they are actually a subtle uplifting influence serving as the centuries pass to keep a nation in the forefront of civilization.

Fortunately the women of the country are already taking active interest in our particular need, the erection of a National Gallery building in Washington. They are not slow to realize that a great gallery building would bring together in the National Capital the highest examples of the embodiment of beauty in every branch of material art—architecture, sculpture, painting, engraving, textiles, ceramics, metal-work, mosaic, and the almost limitless range of arts of the person—as well as in the limitless range of things of use. Ideally developed, it is the greatest school of art that can be conceived.

But quite aside from the responsibility of providing for the cultivation of art-appreciation and the uplifting



Courtesy of the Pinakothek

ONE OF THE PICTURE GALLERIES IN THE STATE MUSEUM OF ART IN MUNICH, BAVARIA, FAMILIARLY KNOWN AS THE PINAKOTHEK.

ART AND ARCHAEOLOGY

of art-standards among the people, is the duty of providing for the preservation in perpetuity of all the treasures of art which come to us from the past or which patriotic citizens may wish to contribute to the heritage of the whole people.

Shall provision for a National Gallery building
t h e n b e
longer de-

should come from the people, as there appears no other militant initiative. Let the people then make the appeal in a voice that shall be heard the length and breadth of the land.

While our scattered national art collections remain unwelcome intruders in the home of science—the Natural

H i s t o r y
building—it
should not

THE HARVEST OF THE ARTS OF TASTE

TEXTILES

CERAMICS

SCULPTURE

BUILDING

ART MUSEUMS

OF

THE WORLD

A NATION'S ATTENTION TO ART

IS THE PRIME TEST OF

A NATION'S CIVILIZATION

MOSAICS

METAL WORK

GLASS

LACQUER

PAINTING

PORTRAIT - FIGURE - LANDSCAPE - MARINE

The "Personal Adornment" Arts:

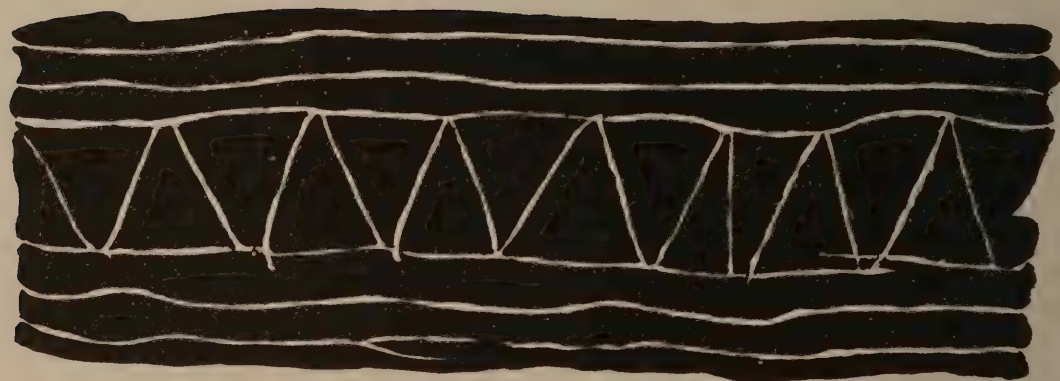
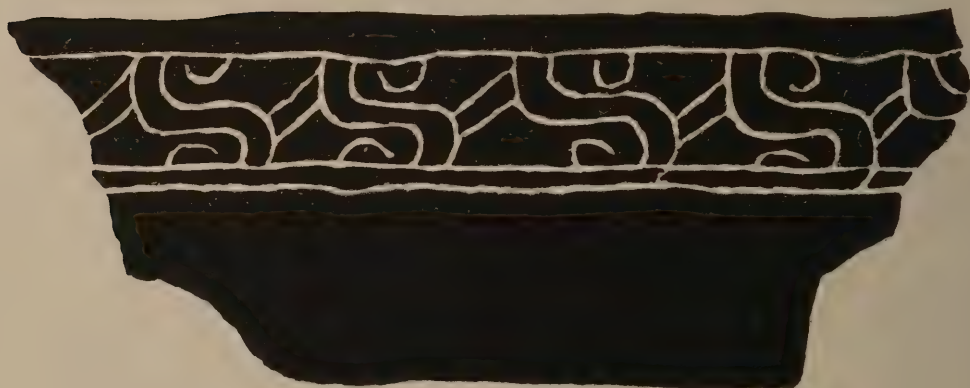
JEWELRY, COSTUME, ETC.

layed? Shall
America fall
farther and
still farther
behind the
world in

matters of art, and shall we admit that in America national art is to be subordinated; now and always, to purely material interests? Shall Washington, our capital city, devote millions upon millions to the beautification of the city and neglect to establish in its midst an institution which represents the climax of the esthetic—of the beautiful as developed not only in the nation but in the world? Sooner or later national pride becoming aroused will demand the founding of a great National Gallery. The appeal

be forgotten
that the vast
collections of
American
history, a
most im-

portant national responsibility, are also intruders in the overcrowded halls of the Museum. These should be allowed for at least temporarily in the proposed gallery building, for which tentative plans have been prepared. Today the number of square feet occupied by these two misplaced collections approximate 150,000 square feet of floor space. As the country grows and the centuries multiply this stage will be but as the childhood period of two great National Institutions.



SPECIMENS OF MEXICAN ARCHAIC DECORATED POTTERY, SKETCHED FOR ART AND
ARCHAEOLOGY BY DON RAFAEL YELA GUNTHER.

CULTURAL EVOLUTION IN GUATEMALA AND ITS GEOGRAPHIC AND HISTORIC HANDICAPS

By MANUÉL GAMIO

(Translated from the original Spanish by Arthur Stanley Riggs)

PART III: TECHNICAL DATA ON WHICH THE PREVIOUS ARTICLES HAVE BEEN PREMISED

 THE observation, and the selection, fixation and classification of the cultural characteristics to which reference has been already made in this study, are based upon the personal interpretation of the writer, but as this may be vitiated by errors of which he is not conscious, it seems advisable to set forth here the logical mechanism employed in making the interpretation.

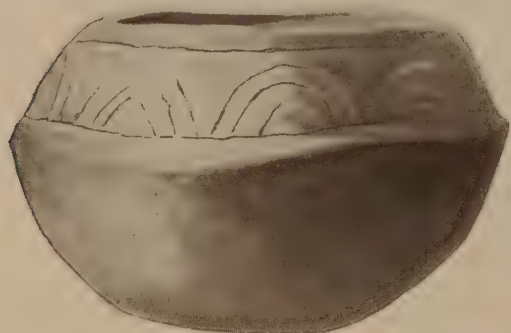
It has been affirmed in the preceding articles that the most ancient ceramics and sculpture of Guatemala are allied to the Archaic cultural type of pottery and sculptures in Mexico, because not only do analogies exist between the two, but there are also so many specimens relatively identical that we feel the right to generalize. To prove the legitimacy of the generalizations already established, a comparison must be struck between the collection shipped from Guatemala to the Archaeological Society of Washington and now on exhibition in the U. S. National Museum, the illustrations which have accompanied these articles and the other collections from Guatemala in this country, and the Archaic specimens of Mexican origin to be found in both Mexico and the United States. A

comparative analysis may be made also by examining the following publications: *Text and Album of the International School of American Archaeology and Ethnology*, by Boas and Gamio; *The Excavations of the Pedregal of San Angel and the Archaic Culture of the Valley of Mexico*, by M. Gamio (*American Anthropologist* XXII, No. 2); and the articles published by the Dirección de Antropología of Mexico: *Minor Arts*, and *Anthropomorphic Sculptures by the People of the Valley of Teotihuacán*. It should be noted that the collections of Archaic type in the Museums of both countries—this applies equally to those emanating from both Guatemala and Mexico—are very rare and the specimens few in number. Studies of them are still scarcer. Nevertheless, certain comparisons may be made and certain generalizations put forward tentatively.

As for analogies and identities between the Archaic Toltec type of Mexico and the Primitive Maya, it will be sufficient to compare the museum collections proceeding from Teotihuacán and other Toltec regions with those from corresponding sources in Guatemala, chiefly from the sedimentary region.

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Finally, compare the architecture of Toltecs and Archaic Toltecs in Teotihuacán and Hueixtla, Valley of Mexico, with those in the Guatemalan sedimentary cordillera.



A NEO-ARCHAIC INCISED BOWL FROM THE CEMETERY
AT SALCAJÁ, GUATEMALA.

II: GEODYNAMIC ACTION AND ITS EFFECTS UPON CULTURAL DEVELOPMENTS

Although Montessus de Ballore prepared a catalogue of earthquakes in Central America, and though other investigators have concerned themselves with the same theme, nothing special of a scientific character covering Guatemala has resulted. Don Claudio Urrutia, author of the best geographical map of the country and a competent seismologist, is authority for this statement. During the régime of President Estrada Cabrera a seismological station was installed, only to be destroyed by the earthquakes of 1917, the records also being lost. At present a new station is under construction. Señor Urrutia will be placed in charge when it is completed. Accordingly, basing the observation solely upon the effects produced by geodynamic action upon prehispanic, colonial and modern edifices, it is possible to make an empirical classification of the seismic and non-seismic regions of the country.

Guatemala lies at the intersection of two lines or zones of maximum seismic intensity—the circumpacific line and the Mediterranean depression. Moreover, there exists an axis or line of fragility [faulting] at least three hundred miles in extent, marked by volcanoes which extend from west to east in the southern eruptive cordillera, namely: San Antonio, Lacandón, Tacaná, Tajumulco, Cerro Quemado, Zunil, Santa María, San Pedro, Santo Tomás, Santa Clara, Atitlán, Tolimán, Acatenango, Volcán de Agua, Volcán de Fuego, Pacaya, Cerro Redondo, Tecuanburro, Jomaytepeque, Moyuta, Amayo, Chinco, Colima, Iztepeque, Suchitán, Alzatate, Tactual, Jumay, Tobón, Monte Rico, Ipala, Ticanlú, Quetzaltepeque.

Accordingly, the character and distribution of Guatemalan architecture are as follows:

I: In the eruptive, southern cordillera, true edifices were not constructed during the prehispanic epoch, as is shown by the fact that the Archaic and Neo-Archaic mounds are remains of solid and elemental constructions of clay and adobe, as can be shown at Miraflores and Arévalo. On the other hand, during the colonial and modern periods, edifices and cities have been built in this region, only to be successively destroyed. The notable example of this is the capital of the country, which has been in continuous destruction and reconstruction from 1541 to 1918. From the foregoing it may be deduced that this zone is intensively seismic and that the Archaics and Neo-Archaics could live in it only because they did not construct solid edifices.

II: In the sedimentary cordillera of the north during the prehispanic era, there were built structures of heavy weight and relatively little height.

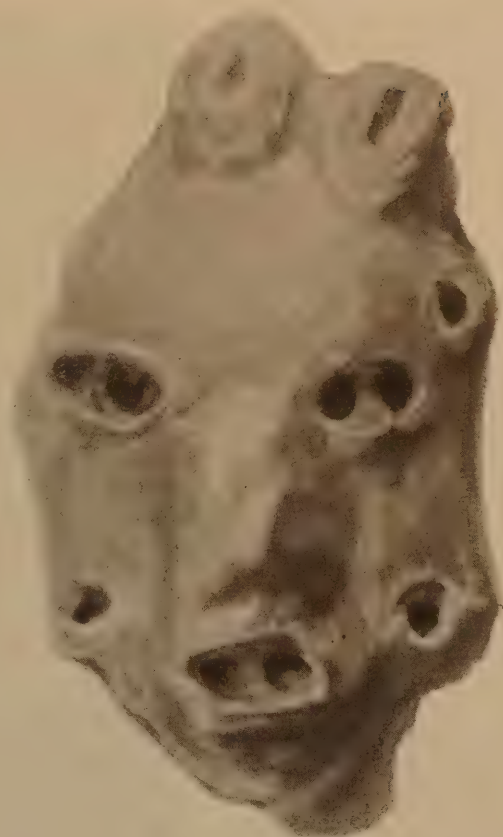
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These do not appear to have been greatly affected by earthquake, as may be observed in the monuments of Quen Santo, Chaculá, Zaculeo, Utatlán, Pueblo Viejo, and others. Colonial and modern edifices in this region have suffered to some extent from earth movements, but do not seem to have been objects of destruction such as has occurred in the eruptive zone. Accordingly, this field may be considered semi-seismic or weakly seismic.

III: In the Petén zone, and in the Mexican regions of the Historic Maya type which are contiguous to it on the west, north and east, there are numerous lofty structures with beautiful and elaborate top-story ornamentation. These edifices would never have been projected had there been any likelihood that they might be affected by local earthquakes. Buildings erected in these regions during colonial and modern times have generally suffered no ill effects from shock. In general, therefore, this region may be regarded as non-seismic.

III: STRATIGRAPHY

In the relatively short time allowed for the field work of The Archaeological Society's expedition, and governed by the special conditions imposed upon sedimentation by the remarkable orography of the country, the writer made six stratigraphic excavations, three of which yielded significant material. The experience demonstrated that the ideal sites for stratigraphic investigations are the *dry sealed cuencas* (depressions: lake-beds; sometimes, gorges) found in the immediate vicinity of sites* where superficial vestiges of ancient and terminated human habitation are to be found. The slopes of access to these *cuencas* form a relatively slight angle



A HEAD FROM THE VITALINO ROBLES COLLECTION.
PAINTED FOR ART AND ARCHAEOLOGY BY DON RAFAEL
YELA GUNTHER.

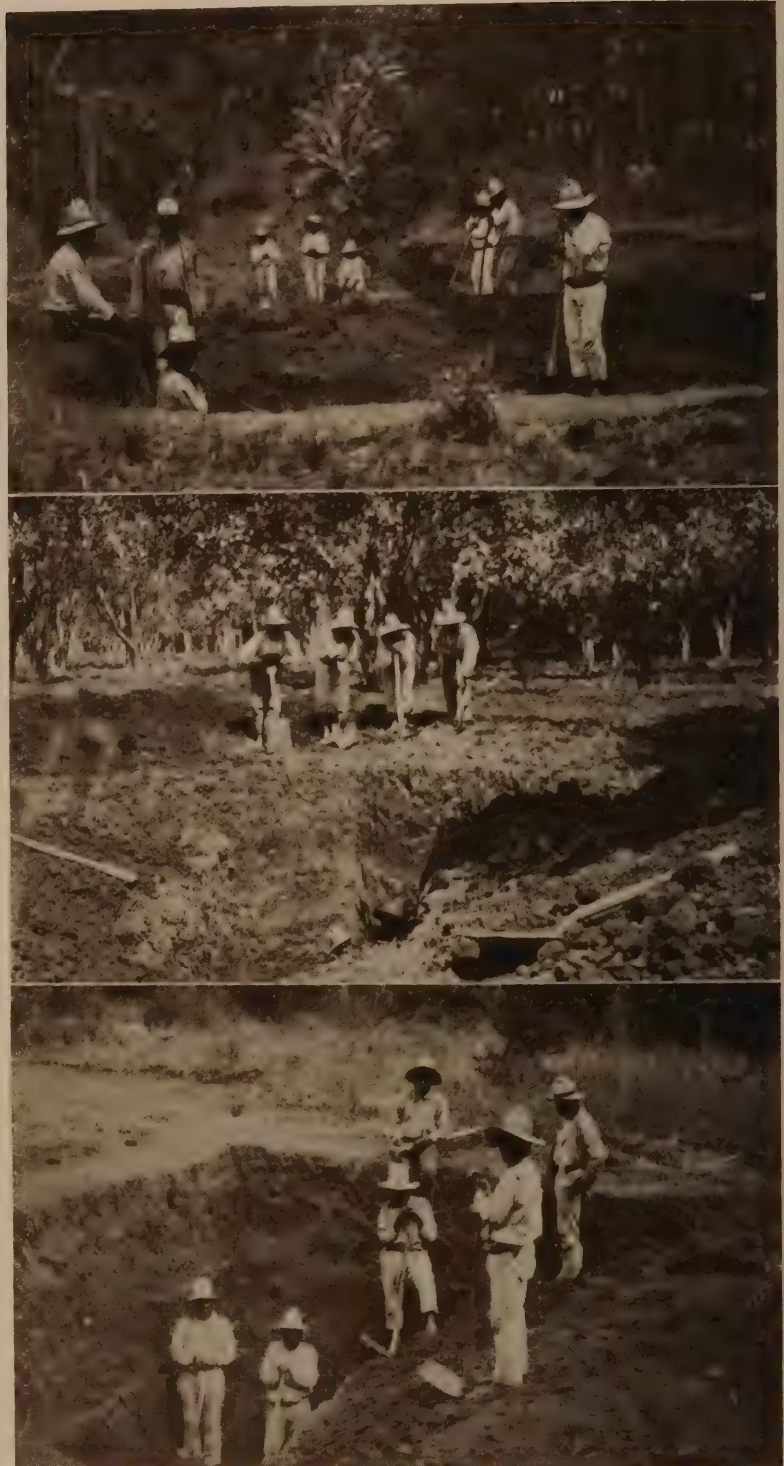
with the bottom, which contributes to the formation of regular parallel [horizontal?—Ed.] deposits of both geological and archaeological material. Though it is a digression, it is worth noting that the most interesting examples the writer knows are those in the Valley of Mexico. Tunnels and galleries drained these depressions of their waters, which previously had formed large lakes. Only one *cuenca* of this type was encountered in Guatemala in the preliminary reconnaissance. Two stratigraphic excavations made in it produced satisfactory results. This site is the bed of the lake which for more than half a century has existed in the environs of the capital city, on

* The italics are Dr. Gamio's.

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lands today included in the plantation of Miraflores.

The valleys, which are properly the lands situated at either side of the rivers, present conditions favorable to the regular deposit of geologico-archaeological strata, when the pitch of the slope between the river and the habitable centres is not too steep. If this pitch is abrupt, the wash is rapid and confused, and entire strata not infrequently slip down into the river. Unfortunately, practically all the valleys covered in the Guatemalan highlands are of this nature. Accordingly, the two excavations undertaken in the river-bed just outside Salcajá, gave negative results, notwithstanding that only a very short distance away there are ceramic deposits proceeding from the archaeological cemetery (of Salcajá). In Zaculeo, a site in the sedimentary cordillera which presents analogous orographic conditions, two other excavations were made. In only one of them did fragments of ceramics occur. These indicated the local exist-



THREE ASPECTS OF DR. GAMIO'S EXCAVATIONS IN THE CUENCA, OR DRY BED OF THE LAKE AT MIRAFLORES PLANTATION (see Table, page 76, for objects recovered).

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ence of determined cultural types but not their succession, since the strata had been geographically confounded, as their great dislocation demonstrated.

It must be borne in mind that the reconnaissance previously made in search of favorable sites in condition for stratigraphic investigation was both rapid and superficial. In consequence, it is not intended in what follows to base generalizations upon these personal observations of the writer. But a full explanation can be given of the three fruitful excavations referred to above, beginning with the two at Miraflores.

For the first excavation, made on the banks of the ancient lake, an area was fixed of 100 square yards—ten yards on a side. For the second, located in the middle of the dry bed of the former lake, a smaller area was chosen, covering twenty-five square yards. The depth of each layer removed was fixed at twenty inches, and in both excavations the work was carried down to a total depth of 160 inches. The distance separating the two excavations was approximately 200 yards. A more accurate identification of the sites was hardly necessary, as thousands of fragments of plain ceramics and obsidian were left exposed. The graphs (see page 76) were prepared on the basis of the strata thicknesses and the number and weight of the pottery fragments in each stratum. They take no place in the deductive conclusions, however, because such ceramic fragments are of interest only in a great series of excavations, to determine the areas of cultural extension and places of maximum and minimum habitation. As for decorated ceramics, only those bits were selected which presented motives representative of genuine decoration. Notwithstanding that the

depth and number of the archaeologically fertile strata differ in both excavations, the succession of cultures deduced from the material encountered is the same and appears in the following order: in the first and second strata of both pits there was a sporadic occurrence of Primitive Maya types; that is, an insignificant quantity of fragments of this character.* In these same strata appeared a large proportion of Neo-Archaic type shards, and a trifling quantity of Classic Archaic fragments. In the other strata nothing but Classic Archaic and Neo-Archaic specimens were turned up. The proportion was very low for the former, very high for the latter. The logical conclusion, though of a purely local significance, of course, is that the Primitive Maya type is more modern than the Classic Archaic or Neo-Archaic. That these latter appear confused in all the strata studied, might suggest that both types were contemporaneous. This, however, could hardly have been possible in this locality, since from the point of view of their artistic evolution they present quite different degrees of development. To resolve this question a method of elimination was employed which consisted in separating the shards closely analogous to those of the Archaic type in Mexico. In what was left, the Neo-Archaic specimens were automatically isolated, since the difference between the Primitive Maya and the other two types is of such a nature that it is impossible to confound them. This identification was made only with a very small number of specimens, but this was sufficient to make possible preparatory deductions.

These conclusions of a purely local character constituted the initial bases

*See the type graphs on p. 220, *ART AND ARCHAEOLOGY*, Vol. XXII, No. 6, December, 1925.

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of this study. It was possible later to give them the nature of a relative generalization by supplementing them with an analysis of the artistic evolution of fragments superficially encountered in other parts of the country. These consisted mainly of ceramics and architecture. In effect, in the collection made in the sepulchres of Salcajá, as well as in the private collec-



FRAGMENTS RECOVERED IN THE FIRST EXCAVATION AT MIRAFLORES BY DR. GAMIO.

tions examined—all from the eruptive cordillera—similar quantitative proportions between the cultural types were noted; that is, a great quantity of Neo-Archaic and very little Classic Archaic and Primitive Maya. On the other hand, in the few fragments discovered in the fertile excavation at Zaculeo, as in the collections studied which came from the sedimentary cordillera, there was marked ascendancy of the Primitive Maya types, less of the Neo-Archaic and very little indeed of the Classic Archaic. Finally, these conclusions were definitely integrated by a comparison between the elemental, proto-architectonic structures at Miraflores and Arévalo in the eruptive cordillera and the Primitive Maya architecture of the sedimentary cordillera.

STRATIGRAPHIC EXCAVATION RECORDS FROM MIRAFLORES

First Excavation: Area excavated = 100 square yards.
Depth = 160 inches.

Stratum	Objects found	No. pieces	Weight (lbs.)
First	Fragments: Plain	6,090	189
	Decorated	220	23
	Totals	6,310	212
Second	Fragments: Plain	1,912	84
	Decorated	182	22
	Totals	2,094	106
Third	Fragments: Plain	3,310	94
	Decorated	200	20
	Totals	3,510	114
	Obsidian fragments	600	
	Mica (smaller quantity)	856	
	Mica (very little)	995	

It is noteworthy that most of the obsidian examined was found to be in nucleus form, or in industrial knives.

Second Excavation: Area Excavated = 25 square yards.
Depth = 160 inches.

Stratum	Objects found	No. pieces	Weight
First	Fragments: Plain	31	1
	Decorated	00	0
	Totals	31	1
Second	Fragments: Plain	163	3
	Decorated	5	0
	Totals	168	3
Third	Fragments: Plain	377	7
	Decorated	179	4
	Totals	556	11
Fourth	Fragments: Plain	560	30
	Decorated	146	13
	Totals	706	43
Fifth	Fragments: Plain	744	45
	Decorated	190	19
	Totals	934	64
Sixth	Fragments: Plain	118	8
	Decorated	126	10
	Totals	244	18
	Obsidian	150	
	7th and 8th Strata, sterile.		

[The following paragraphs were Englished by Dr. Gamio personally.]

Having observed in Guatemala a certain stratigraphic confusion of cul-

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tures, such, for example, as the contemporaneous existence of the Neo-Archaic on levels corresponding to the Historic Maya or the Neo-Archaic in deposits contemporaneous with the Spanish conquest or even much later, it is opportune to mention the conclusions the writer recently arrived at in Mexico regarding similar phenomena. This digression is legitimate because the diffusion of Archaic culture and its differentiations in Mexico and Guatemala are closely related.

The general idea based on stratigraphic conclusions is that culture of the Archaic type developed in Mexico during a certain period of time. Then it became transformed into the Archaic Toltec, which in turn lasted a certain period and was then succeeded by the Toltec culture. This latter finally gave way to Aztec culture. This is satisfactory for the excavations in which the successive cultures appear in that order—excavations which, unfortunately and illogically, have been considered as typical. On the other hand, those very numerous excavations where the Archaic and Toltec appear mixed, or the Archaic is on a stratigraphic level above the Toltec, or where one or the other appears in levels of colonial times, have been completely ignored. That not very scientific unilateralism has been responsible for our attributing to the prehispanic peoples a conventional cultural evolution, in which the advance of its constituent elements is parallel, the channels it follows are regular, and the periods of duration and succession are definite and absolute. The most recent opinions the writer has formed on the matter are as follows: in general, the order above given—Archaic, Archaic Toltec, Toltec, Toltec Aztec and Aztec—is found in those places (in the Valley of Mexico,

for example) where, because of reasons of conquest or because of other factors—the Archaic group remained in the same place, its cultural aspects being gradually transformed by what was imposed on it by the Toltec and Aztec invaders. On the other hand, certain Archaic groups isolated themselves, as happened in Michoacán, Jalisco and



AN UNUSUAL SPECIMEN STUDIED BY DR. GAMIO IN THE VITALINO ROBLES COLLECTION. IT CAME FROM SALCAJÁ CEMETERY.

Colima. Not being influenced by foreign cultures, they evolved locally, preserving until probably after the conquest the fundamental and unmistakable characteristics of the Classical Archaic.

This is something that did not happen to the Toltec, which, although it descends from the Archaic, appears always radically differentiated from it. The Archaic types in regions of the States of Mexico, of Guanajuato, and of San Luis Potosí are also examples of

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a separation and isolation of the Classical Archaic, but since for reasons we do not know these groups suffered a very slow evolution—which we might call a cultural lethargy—their archaic characteristics persisted, and were transmitted during colonial times. In fact, even today in the culture of the Otomí tribes, and particularly in the decorations of their woven goods, traces are found of the original Archaic. With the Toltec culture something more or less similar occurs, for although we usually believe that it was completely absorbed several centuries before the conquest, the fact is that in regions such as Huexotle in the Valley of Mexico, and in others, the superficial strata show that Toltec cultural manifestations existed there at the time of the conquest.

Undoubtedly, therefore, on certain occasions the Classic Archaic culture continued uninterruptedly from the time of its remote arrival to the Mexico of our own days. Its development was very slow, and as it was isolated from

other cultures, its fundamental aspects varied but slightly, according to the degree of association with the Otomís. In other cases it had derivations or branches that also evolved without relation to other cultures, but more rapidly, until it acquired a morphological—but not an essential—differentiation from the Classical Archaic, as happened in the case of the Tarascos. Lastly, in Teotihuacán, Classical Archaic derivations came into contact with new migratory currents coming from the north with pro-Toltec characteristics. Evolving rapidly, this fusion produced the manifestation of Archaic Toltec culture which later became the Toltec, but already morphologically and essentially different from the Classical Archaic. Later invasions of Aztec character influenced this Toltec type, constituting the Aztec Toltec type which is the last to flourish in Teotihuacán.

[End of the part put into English by Dr. Gamio.]

[Dr. Gamio's technical data being too long for complete presentation in this issue, the remainder of Part III will appear next month, closing the series.]

THE COVER DESIGN

The combination front-cover plate of this issue is built up of photographs of the works of noted masters in some of the great art galleries of the world here and abroad. From left to right, the uppermost row of pictures are: *Family of Charles IV of Spain*, by Goya; *Virgin of the Rosary*, by Murillo; *The Forge of Vulcan*, by Velásquez. At the left side, the upper picture is *Lord Abercorn*, by Sir Thomas Lawrence; the lower, *Portrait of a Man Wearing a Large Hat*, by Rembrandt. At the right side, the upper portrait is that of *Madame Tulp*, by Cornelis-Jansen van Ceulen; the lower, *Josepha Boegart*, by Pourbus the Younger. The bottom row, from left to right, consists of *Doge Venier Presented to the Redeemer*, by Veronese; *Christ As a Pilgrim*, (received by the Brothers of the Monastery of San Marco), by Fra Angelico; *Presentation of (the child) Virgin in the Temple*, by Titian.

MODERN SWEDISH DECORATIVE ART

By ALMA LUISE OLSON

FOR the first time in its history the Metropolitan Museum of New York City is giving space to a foreign national unit in the field of decorative art. Its exhibit of the work of the Swedish Handicrafts Association, which opened in the middle of January and will continue until the end of this month, represents a departure from custom on the part of the Museum, but the move does not indicate that the directors have inaugurated a new and continuing policy. They have selected this one foreign unit, which later will be sent to important museums in the Middle West, because of its outstanding merit. The Swedish exhibitors made a brilliant showing at the International Exposition of Applied and Decorative Arts held in Paris a year ago last summer and easily were accorded first place. Since then the workers have made marked forward strides in creating objects of beauty for everyday use.

It is fitting that this, the first introduction to America of Swedish industrial art, through the Metropolitan, should mean a breaking down of barriers; for the history of the movement during the ten or twelve brief years of its existence has been largely a challenge to tradition. The spokesmen, such critics and art-lovers as Dr. Gregor Paulsson, chairman of the Swedish Handicrafts Association, and Dr. Erik Wettergren, curator at the Swedish National Museum, have been insistent in their emphasis on the need for new art forms to suit our modern age. Art must speak the language of



ORNAMENTAL SILVER URN DESIGNED BY I. ÄNGMAN AND
MADE BY THE GULDSMEDS AKTIEBOLAGET OF STOCK-
HOLM.



TYPICAL SPECIMENS OF ORREFORS ENGRAVED CRYSTAL GLASS DESIGNED BY THE SWEDISH ARTISTS EDWARD HALD AND SIMON GATE.
 (Centre, top: "The Train of Bacchus", by Gate. Second row, at right: "Swedish Witch Riding a Pig", by Hald.)

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WROUGHT IRON GATES FOR A FUNERAL VAULT DESIGNED BY THE SWEDISH ARCHITECT E. G. ASPLUND.

the period to which it belongs. It must be true, sincere. And truth and sincerity never result from imitation of dead and outworn styles.

In art, as its history has shown, there is no absolute form. Renaissance style, for instance, yields to baroque. Each is an expression of social and political thought. We must interpret our own age, says the Swedish group of critics and artists, before we can create true beauty in everyday surroundings. We must think in terms of modern life if we want to avoid artificiality and ugliness. Why should the bridge-builder of today, who uses concrete, construct in the same form as the bridge-builder centuries ago, whose medium was granite? Why should wallpaper, which depends for its excellence on the craft of printing, be made to look like a Gobelin tapestry, the product of an entirely different

craft, weaving? May not the man who travels by airplane and motor-car feel out of place by night in a rococo bed, which lent splendor of a sort to seventeenth-century palaces of kings? Or the sportsman in tweed or tennis-flannels want a more suitable background than a satin Empire sofa?

With comprehending sympathy the leaders of the modern industrial movement—in Sweden, in England and on the Continent—have set about to interpret our industrial, mechanical age. The machine, which brought on a social revolution in the nineteenth century, deserves much of the ignominy heaped upon it. The laws of nature have been transgressed: the machine



DRAPERY OF SWEDISH HOMESPUN, DESIGNED BY MÄRTHE GAHN, REPRESENTING A SWEDISH MOUNTAIN LANDSCAPE.

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is responsible for the erection of factories and smokestacks in smiling meadows, the substitution of straight railway tracks for gracefully winding roads, a shapeless network of telegraph and telephone lines in the air. The machine also brought discontent among the workers. The more it violated the laws of society, the stronger became the labor movement. Even high wages were not an acceptable and adequate substitute for the old joy in work, the pleasure of seeing a shapely thing evolve under the worker's eyes. And, finally, the machine transgressed the dictates of common sense. Driven by steam or electricity, it stopped at nothing. It imitated the handicrafts in spite of the fact that the very beauty

of hand-made things depends on their being shaped by the human hand. It produced even more intricate and elaborate patterns. But the results were artificial, false. Cheap reproductions supplanted costly objects. In style, technique and material they lacked a feeling for what is true, logical, self-evident.

It is just at this point that the force of the modern Swedish movement makes itself felt. Logically persuasive, Dr. Paulsson has stressed the need for new forms adapted to the new technique. The machines, he argues, should not be made to imitate the art products of the past. Let us strive to create a form characteristic of the machine and its technique. "The modern advocates



APARTMENT OF H. R. H. THE SWEDISH CROWN PRINCE IN THE ULRIKSDAL CASTLE NEAR STOCKHOLM, FURNISHED WITH MODERN SWEDISH RUGS, UPHOLSTERY, ETC., ESPECIALLY MADE FOR THE PURPOSE BY ARTISANS OF STOCKHOLM AND PRESENTED AS A WEDDING GIFT TO THE ROYAL COUPLE.

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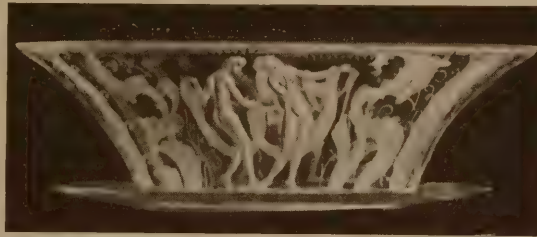


FRUIT SET OF MODERN SWEDISH PORCELAIN MADE BY THE GEFLE PORCELAIN WORKS. DESIGNED BY ARTHUR C. PERCY.

of a union between industry and art are fundamentally opposed to giving to machine products the art-forms that belong to the past and to an antiquated technique. For once the question of taste in art is an intellectual question. It is now a matter of endowing industry with the modern form. Our demand for form is a demand for truth, in that we wish to put a stop to the borrowing of the form from the handicrafts—a form directly related to their technique and essentially foreign to the machine. . . . The modern form is indirectly the fruit of the technique of our age, and this technique is most apparent in the products of modern engineering, in the new creations evolved through the use of new building materials—iron and concrete. Our best artists and architects wish to liberate machine products from the forms not adapted to them and substitute those essentially a part of the new technique. . . . So art and in-

dustry can help one another: art in giving industry a pleasing form, industry in giving art an opportunity to come in closer contact with the modern technique and to enlarge its field of endeavor. Art and industry can find a common bond instead of remaining enemies."

So much for theory. The Metropolitan Museum in New York is now offering the American public an opportunity to judge the actual practical results obtained by the workers. The lay visitor is struck at once by a strong national impress in designs and a pleasing freshness and originality of form. Those who have come to look for cubistic and expressionistic art will be disappointed. The evolution in design and form has been gradual, so gradual that at times old traditions linger. In the tapestries there is an occasional hint of oriental pattern, reminder of the days when the Vikings established a con-



BOWL OF ORREFORS ENGRAVED CRYSTAL GLASS DESIGNED BY THE SWEDISH ARTIST, SIMON GATE, AND PRESENTED TO PRESIDENT AND MRS. COOLIDGE BY THE CROWN PRINCE AND CROWN PRINCESS OF SWEDEN DURING THEIR VISIT TO WASHINGTON LAST SUMMER.

tact between the Scandinavian peninsula and the Near East. Rococo influence is not wholly eliminated in curving line of table leg or chair. The

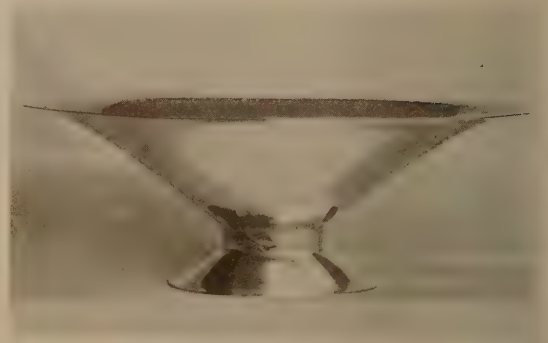


SOUP BOWL, PLATTER, PLATE AND PITCHER FROM A SET OF SWEDISH PORCELAIN DESIGNED BY ARTHUR C. PERCY.

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spirit of Michelangelo still hovers over nude figures that grace the convex surfaces of crystal glass. But these are the exceptions. The net effect of the exhibit as a whole is that of a new art sincerely endeavoring to speak the language of our day. It is the language of simplicity and truth.

Of the various sections—ceramics, glass, book-binding, wrought iron, precious and semi-precious metals, tapestries, furniture, wall-paper—the one that is commanding the most widespread interest is that of engraved crystal glass. The story of its development is in essence the story of Sweden's successful attempt to unite industry and art. The first experiments were made in the glass-blowing plants at Kosta and Orrefors, in southern Sweden. For years these plants had been turning out the ordinary product, undistinguished in either form or design. Then the manufacturers became conscious of the new spirit in industry. As it happened, the plant at Orrefors



SILVER BOWL MADE BY THE SWEDISH COURT JEWELER, A. NILSSON OF STOCKHOLM.

changed hands at the beginning of the World War. The new owner, Johan Ekman, a wealthy merchant of Gothenburg, seized his opportunity to make something of his investment. Everything conspired to bring about success. The two artists, Simon Gate and Edward Hald, whom he invited to work out new experiments in his plant, were excellently fitted both by training and temperament for the task. They had already distinguished themselves in the use of other mediums—water-color, oil, black and white. They had the vision and the genius to accept the new limitations imposed by their new tools.

Orrefors glass (the "orre," or woodcock, appears on the coat of arms) is of four kinds. The ordinary soda glass, in brown or green, is produced in simple, tasteful forms for everyday use. Neither Gate nor Hald seems to have found much inspiration in working with cut glass. The occasional models they have turned out, however, reveal a desire to restore the late eighteenth-century English tradition of shallow cutting and to break away from the heavy, degenerate forms common in America and elsewhere a quarter of a century ago. The very soul of glass is in its transparency, and this cannot be retained with the facets deep cut. The Orrefors "Grail" glass—its name a re-



BOWL OF SILVER MADE BY THE GULDSMEDS AKTIEBOLAGET OF STOCKHOLM.

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SAMPLE OF SWEDISH BOOK BINDING ART—VOLUME BOUND IN STOCKHOLM BY GUSTAF HEDBERG.

minder of the gleaming ruby chalice, mystic symbol of mediaeval legend—is distinguished by its glowing color combinations. With variations that help to enhance the artistic effect, it carries forward the principles of Gallé and Daum in France. Gate and Hald have worked effectively with all these forms—soda glass, cut glass and “Grail” glass—but it is only when they take up engraving of crystal glass that they come fully into their own. Here they become masters of design. Simon Gate’s work is characterized by exuberance, unbroken rhythm of line, abundance, even over-abundance, of detail. Edward Hald is restrained, playful, abstract, modern; his work, unending delight.

The modern note is sharply emphasized in other branches of the exhibit. The wrought-iron section, for

instance, is singularly free from traditional art forms, and the designs for garden or house are consequently executed with sure, unerring skill and harmony of line. In ceramics the Gustafsberg plant has made successful experiments with the three-color process, not by combining three vivid contrasting hues, but by effective combination of three shades of blue. Expressionism creeps in where least expected—in an occasional design of silversmiths. The tapestries and textiles are in the main adapted to the needs of the home of today. Their colors are warm, glowing. Their designs are from nature and from simple peasant life. As someone has pointed out, “Our age considers it more important to emphasize a proper balance and soundness, immediately recognizable, than a half-literary fabling with wool and stitch no matter how closely the latter may follow the laws of decorative art. We do not take time to dream before a tapestry or rug, to



PILLOW SLIP OF HOME SWEDISH HANDCRAFTS DESIGNED BY MISS MÄRTHE MÅÅS FJETERSTRÖM.

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brood over its mysteries, to solve its puzzle. What we long for is a vivid impression of color and warmth, of the rhythmic play of the ornamentation and the tranquil repetition of line. In short, a language of art that speaks directly to us, which our senses, without the help of the intellect, can take in and enjoy to the full." Weaving is Sweden's peasant art, its oldest art. It is original, free, unrestrained, as is all art when it becomes the worker's second nature.

The furniture section stresses certain conditions that prevail in Sweden. The country has long recognized that its forests do not possess inexhaustible resources in raw materials. The leaders of the new industrial art movement have been pointing to the need for resourcefulness and thrift. The time for manufacturing cheap products that are not durable has passed. Cheap products that are also ugly are only a waste of precious supplies. Several prominent furniture factories are awake to this condition. They have engaged architects of renown, such as Carl Malmsten and Carl Bergsten, to revolutionize the furniture industry, not by throwing out the stocks on hand, but by introducing new designs slowly and creating a market for them at the same time. The most common wood in Sweden is pine. The old idea was to treat it artificially and make it look like oak and other hardwoods; but no amount of superficial treatment can give pine the inherent quality it lacks—hardness. Malmsten and the other architects recognized this and set about their new task—the creation of a style in furniture adapted to the wood they used. Working in hardwood or inlaying, they designed massive pieces with appropriate ornamentation. Their



LAMP OF SILVER MADE BY THE FIRM OF A. NILSSON OF LUND, SWEDEN.

designs for pine and similar woods were Spartan in their simplicity.

And soon a new problem in salesmanship arose. The simple furniture was especially suited to the farmhouse and cottage. But the peasant was disinclined to buy. For generations the tradition of gilt and plush and splendor had been handed down. The contrast was too sharp, the change too sudden. So it was necessary to introduce the Swedish "house beautiful" by way of the homes of the wealthy (they, too, were in need of its wholesome, regenerating influence). Gradually the man in the street became accustomed

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to the simple patterns. He saw them daily, coming perhaps from the very factory where he worked. He had had a share in their making. He had become an integral part of the movement uniting industry and art. No longer was he forced to buy imitations because they were cheap. The lovely, simple things at hand were not costly but quite within his means. So "Made in Sweden" supplanted *Bon Marché*. Sincerity and integrity in design had won out.

It was a sincerity brought about through a fair evaluation of the new tool. The contribution of the nineteenth century



A GARDEN URN, "DIANA," OF SWEDISH CAST IRON MADE BY THE NÄFVEQVARN'S WORKS, AN ANCIENT GUN FOUNDRY WHICH MADE CANNON FOR THE SWEDISH ARMY IN THE THIRTY YEARS WAR.

was the technique of the machine. It remains for the twentieth century to work out a form expressing the thought, not of the Renaissance period or the seventeenth century, but of our own modern age. This purpose clearly shines through the work of the Swedish exhibitors of decorative art. Alone, the manufacturers could have accomplished but little. They are too much the technicians. The new form, intrinsic and not imitative and false, emerges through the vision of the artist. With color or line he interprets the spirit of the times and so creates a style.



NOTES AND COMMENTS

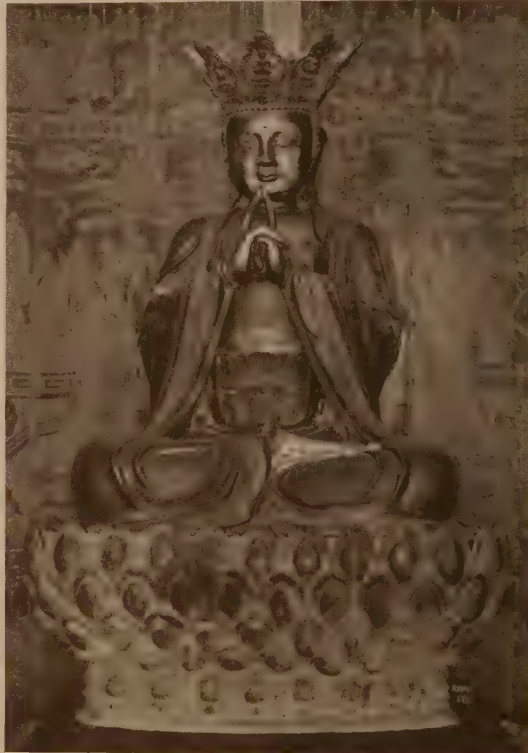
"IRON IN ANTIQUITY"

The archaeology of iron, always a fascinating theme for both study and speculation, has recently been exhaustively treated by Dr. J. Newton Friend in his book *Iron In Antiquity*. In a review of it published by *Nature* of London, some interesting comments are made. Dr. Friend did not confine his study to iron alone, but also considered the "technological side of the stone, copper and bronze ages, and has thus put readers who may not be archaeologists in possession of the facts which are necessary to an understanding of the special problems with which primitive users of iron had to deal. Further, he refers to the arguments relating to the diffusion of culture which have been based by Prof. Elliot Smith upon the use of copper in Egypt." Dr. Friend thinks meteoric, and not telluric, iron was the first to be used, and calls attention to the fact that "Africa, excepting Egypt, had no copper or bronze age, but passed directly from stone to iron", though he fails to acknowledge the old copper mines and primitive smelters of Rhodesia, from which the natives are still producing crude ingots.

In 1914, a month or so before the World War, 411 chests of Assyrian antiquities which were the fruits of the German archaeological work of the previous twelve years at Assur, arrived in Portugal on their way to Berlin. With the beginning of hostilities, the chests were seized, and have remained in storage until a few weeks ago, when the efforts of the German minister to Portugal procured their release. Once more their long journey has been resumed, but it is believed that the years of storage may have had a deleterious effect upon the clay tablets and part of the other material, so that exceedingly careful handling and much time will be required before the specimens can be placed on exhibition.

The famous Villa Farnesina is reported as having been purchased by the Italian Government for 12,000,000 lire. It is one of the handsomest Renaissance palaces in Rome. Designed by Peruzzi and built in 1511 for the papal banker Agostino Chigi, it was lavishly decorated, some of the interior frescoes having been executed by Raphael himself.

A news report to an art weekly declares that the Berlin Museum of Antiquities has secured what is proclaimed to be the oldest stone statuette of Egyptian origin ever discovered. The figure is that of the god Thoth, "represented as a baboon", according to the dispatch. It is considered to date from the first Dynasty, about 3,400 B. C., stands 19 inches high, and is carved in "simple, austere forms", which still show traces of color. [Thoth was the god of writing, calculation and measurement, was closely identified with the Osirian myths, and came to be considered with the moon as the measurer or divider of time. In the New Empire he was given the ape as his sacred animal. It seems reasonable, therefore, to question the alleged antiquity of the figure. For a careful consideration of Thoth, see Sir Edward A. Wallis Budge's *The Gods of the Egyptians*.]



Courtesy the Ontario Museum

THAT A MUSEUM OF ARCHAEOLOGY DOES NOT CONFINE ITSELF TO A DRY AND UNINTERESTING COLLECTION OF BONES AND TEETH IS AMPLY PROVEN BY THIS MAGNIFICENT BUDDHA IN THE ROYAL ONTARIO MUSEUM AT TORONTO.

mo, who consented to part with them for patriotic motives, they were well known to scholars, who wrote many an essay on them." Before the silk textile was purchased a report on it was prepared by the Royal Academy of History, which advised its purchase as a rare specimen of a little understood or appreciated art. Though woven during the XIth century, the silk is perfectly preserved and possesses "great archaeological interest."

It is announced from Milan that the excavations at the mouth of the river Po, in the Trebba valley, have

Correspondence in *The Art News* from Madrid reports the enrichment of the Archaeological Museum there, which has acquired three carved polychrome panels of Hispano-Moresque origin and a fragment of similar silk textile of unusual importance and interest. The item continues: "These three panels, measuring each over five feet in length, and in a remarkable state of preservation, are covered with hunting scenes, and fantastic animals. No similar carvings in wood are known to exist, and they may be classified between the carved ivory caskets made by the Moors in Spain in the XIth century and the royal Persian hunting carpets of the end of the XVth century. They are therefore a precious link in the development of Mohammedan art. Formerly the property of a notable collector, Señor Anastasio Párat, who wrote many an essay on them." Before the silk textile was purchased a report on it was prepared by the Royal Academy of History, which advised its purchase as a rare specimen of a little understood or appreciated art. Though woven during the XIth century, the silk is perfectly preserved and possesses "great archaeological interest."

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uncovered what was probably the necropolis of the ancient city of Spina. Spina was once the principal port of all the Po valleys, at the height of its prosperity during the Vth century B. C., because of its relations with Greece. Later, when the Gauls swarmed down, Spina ceased to be important and the marshes soon swallowed up the cemetery accidentally discovered in 1922. The area of the excavation is about a mile. Some 600 tombs have been examined, and their contents—more than six thousand vases, rings, necklaces of amber, buckles of precious metal, bronzes of remarkable artistic value, etc.—carefully recovered. The decoration of some of the vases of Attic design shows motifs from both mythology and the life of the period. The city of Spina itself has not yet been found; it lies at the bottom of the shallow lagoon bordered by the marshes, if present surmises are correct.

Spanish Government excavations going on at Tarragona, on the east coast of Spain, have yielded many treasures of the Roman era, the most recent of which is a splendid mosaic, in perfect condition save for a missing quarter. It depicts a priest, says the *Art News*, "of the primitive Christian church, wearing white vestments, with his right hand raised as if in the act of blessing. In his left he holds what looks like a roll of parchment. The figure is surrounded by a border, in which red and yellow marbles predominate. This discovery is considered of great importance by archaeologists, who attribute it to the IVth century A. D."

At the recent sale of the Kann Collection at the Galleries of the American Art Association in New York, Mr. Duncan Phillips, the noted connoisseur, and patron of the Phillips Memorial Gallery in Washington, purchased the remarkable XVIIIth Dynasty stone head which was the outstanding feature of the Egyptian section of the Collection. The head is now being treated by experts at the Metropolitan Museum in New York to preserve the stone from the possible effects of climate, and will eventually be placed on exhibition in the Phillips Memorial Gallery. Mr. Phillips, who is a member of the Archaeological Society of Washington, has promised that the first publication of this important accession shall be made in *ART AND ARCHAEOLOGY*.

February sales at the galleries of the American Art Association will include: Feb. 9-12 inclusive, the John Quinn Collection of modern art; Feb. 16-19, furniture and decorations, including many French and English

pieces of the XVIIth and XVIIIth centuries; Feb. 25-26, Italian and Spanish furniture, tapestry and decorations. The Quinn Collection is the last group of that noted gathering, and will, according to the announcements, "afford a glimpse of one of the most admirable selections of modern painting and sculpture . . . an art, furthermore, that is a reaction from cold, affected classicism and false idealism".

THE FLECHTHEIM COLLECTION OF SOUTH SEA CARVINGS

Last year the Galerie Alfred Flechtheim, Berlin, held a remarkable exhibition of carved and painted aboriginal art gathered from the former German colonies of the Bismarck Archipelago. A description of this collection by Herr Carl Einstein and a set of representative reproductions have been secured for *ART AND ARCHAEOLOGY* through the courtesy of Herr Flechtheim, and it is hoped to include them in the March issue.

The specimen on this page is a grotesque wooden stool or seat from German New Guinea, massively carved and clearly of tortoise motif. The legs or supports raise snakelike forms to the arch or seat-proper, while the huge, sinister appearing mask makes a curving elbow-rest.

C. M. Woodford, C. M. G., in a paper entitled "Notes on the Solomon Islands" in the December *Geographical Journal* published by the Royal Geographical Society of London, comments interestingly on flint implements:

"The only flint implement in use by the natives in my time was the point of the drill, used among other purposes for drilling the disks of shell for making bead money. A description of the manufacture of this bead money I gave in *Man*, 1908, Article 43. The description explains how the fragments of flint are flaked off by pressure to form the pointed drill. One of the chief sites

of the manufacture of the shell money was among the small island settlements off the coast of Mala, and I have reason to believe that the natives of these settlements procure the flint for their drills from Ulawa, for I remember when on an official visit to Langa Langa, a district on Mala, in 1908, I noticed a block of flint, the size of my two fists, in a canoe that



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was travelling along the coast to the north-west. Upon inquiry I was told that the flint came from Ulawa and was being taken to Auke for making drills.

"Sir Hercules Read, formerly Keeper of Ethnology of the British Museum, to whose inspection I have submitted several of these drills, always referred to the material as chalcedony. I have seen and handled many hundreds of stone adzes and axes from the Solomon Islands, including many from Ulawa, but I never remember seeing one of flint or obsidian. The most common material is a hard black stone which I have always supposed to be basaltic, but I confess myself no geologist. The only deposit of obsidian in the Solomons with which I am acquainted is upon Shortland Island.

"Since the above was written I have referred the matter to Captain Joyce, of the British Museum. He writes as follows:

"We certainly have no obsidian or flint implements from the Solomon Islands. And in all my experience of collections, which now extends over nearly thirty years, I have never heard of any such."

"With the exception of the drill referred to above, the only stone implement in common use by the natives of the Southern Solomons, during the time I was acquainted with them, viz., 1886 to 1914, was a small stone hammer, fitted to a flexible handle of cane, used for cracking Canarium nuts; but I did obtain on Guadalcanal in 1886 two or three stone adzes, hafted complete with wooden handles, so that they cannot long have been out of use. The use of adzes and heavy axes of stone continued on Bougainville Island certainly to as late as 1900."

In answer to the increasing demand for summer courses which will enable students to spend their vacation months profitably, and teachers to take special pedagogical courses, the Master Institute of United Arts of New York announces the foundation of a summer school at Moriah, New York, beginning July 1. This Summer Session will follow in its outline the work pursued at the Institute during the winter months, which includes the departments of Music, Painting, Sculpture, Architecture, Opera Class, Ballet, Drama and Lectures in all branches.

THE SEASON'S FIRST REPORT FROM UR

On October 28 the Joint Expedition of the British Museum and the Museum of the University of Pennsylvania restarted its work of excavating Ur of the Chaldees. With a hundred and fifty men we began clearing a large mound which had already produced a number of valuable tablets and interesting house remains: now, at the end of a month, a considerable area has been excavated to a depth of some twenty feet.

Our object was twofold, to secure more literary tablets, and to acquire knowledge of the conditions of domestic life at an early period, and in both respects we have been highly successful. Apart from scattered finds, three distinct hoards of tablets have come to light, and though it is too early to say much about them, yet from a few examples we may conclude that the discovery is of real importance. Instead of the business documents, receipts and contracts, which are commonly found, these are all of a literary or scientific character; some are mathematical, and give lists of square and cube roots of all the numbers up to sixty; some are hymns; some record the pious foundations of early kings, important for the history and topography

of the city; on one there seems to be mention of an unknown king of Ur, possibly one of the rulers of the Second Dynasty of which we know no more than that it existed.

Of more immediate interest are the houses in which the tablets were found. These date from just about the time when Abraham was living at Ur—they were first put up about 2100 B. C., and were inhabited, with various minor rebuildings and repairs, for some two hundred years—and what strikes one at once is the high degree of comfort and even luxury to which the ruins bear witness. Two-storied buildings solidly constructed in burnt brick (some of the walls today stand fifteen and twenty feet high), they were almost exactly like the best houses of modern Baghdad. There was a central court with a wooden gallery running round it upon which the upper rooms opened; the family lived above; on the ground floor were the reception-room and the domestic offices, kitchens and servants' quarters. The rooms were lofty—in one case the brick staircase is preserved up to ten feet and was originally carried up higher in wood, so that the ground floor rooms must have been twelve or fifteen feet high—and although all traces of decoration have gone and we have only the bare walls with occasionally a little mud plaster and whitewash, we can scarcely be wrong in supposing that the furnishing matched the excellence of the construction. It is the first time private houses of the period have been discovered, and the discovery changes altogether our ideas of how men lived then. Now we have a number of separate dwellings, forming blocks divided by rather narrow streets, the large houses of wealthy citizens cheek by jowl with the four- or five-roomed homes of their poorer neighbors, and it is easy to repeople the ruined courts and chambers and to understand the surroundings of the men who once inhabited them and pored over the tables of cube roots! Only one room—a long narrow chamber in No. 7 Quiet Street—puzzled us altogether. It was a common custom to bury the dead under the houses in which they had lived, and often beneath the pavement we find clay coffins or vaulted brick tombs containing together with the body, clay vessels of offerings, food for the journey to the next world, and perhaps the signet seal of the house owner. But this room was distinguished by having a niche in the end wall and in front of the niche a raised block of brickwork like an altar, and all round this, under the pavement, there lay thick together nearly thirty big bowls containing the bones of little children. There was no Moloch in the Sumerian pantheon to demand infant sacrifice, yet it is hard to believe that within a comparatively short space of time and in a single household thirty babies should die a natural death: can we have here a domestic shrine dedicated to some deity kindly to children whereto friends or relatives might bring their little ones for burial? If so, there was in the Sumerian religion of Abraham's time a sentiment more intimately human than the texts would lead us to suppose.

C. LEONARD WOOLLEY.

Excavations near the city of Treves, France, have just brought to light the ruins of a Mithræum or temple of Mithras of early Gaulish times. A slab discovered in the remains makes certain the identification, as beside the figure of the Persian god of light the slab was carved with the likenesses of three of his sacred emblems: his messenger the raven, the serpent, and the dog. In view of the fact that very few if any of

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the Mithraic reliefs thus far discovered have more than the crudest artistic value, it will be interesting to see, when the relief just found is published, how it compares with previous discoveries. [For an exceedingly interesting account of Mithraism, its strong likeness to and fundamental difference from the Christian religion before which it eventually fell, see *Encyc. Brit.* XVIII, 622-625.]

A recent meeting of the American Institute of Architects in Chicago was enlivened by an illustrated lecture on Painted Glass by W. Francklyn Paris of New York. Mr. Paris covered the subject from earliest times and went particularly into details as regards the most flourishing period of this art during the XIVth, XVth and XVIth centuries, giving particular attention to the Cathedral at Chartres where he spent several months last year preparatory to an adaptation of the Chartres windows for a church in Michigan.

The seventh Summer Term of the American School of Prehistoric Research will open in London on June 27 and close in Zurich on September 20. The itinerary will include southern England, Brittany, northern Spain, the Pyrenees, Dordogne, and Switzerland. About one-third of the time will be devoted to actual excavating; the remainder to study of prehistoric collections and sites, and conferences with the Director and various foreign specialists. For further information address the Director, Dr. George Grant MacCurdy, Peabody Museum, Yale University, New Haven, Connecticut.

Speaking editorially, the *Toledo Blade* recently said: "Appointment of Blake-More Godwin by the Board of Trustees to the office of director of the Toledo Museum of Art to succeed the late George W. Stevens, was a wise and logical action. Greatly enlarged in capacity and enriched in resources through the bequests of Edward Drummond Libbey, the Museum of Art is an institution whose influence in and for Toledo cannot be calculated. Closely associated in the work with Mr. Stevens for a number of years, Mr. Godwin has the advantage of higher education, special training, experience, personality and local acquaintanceship which qualify him well for his position of added responsibility and enlarged authority."

He is a well known authority on art and archaeology and is recognized as a leader in the museum field.

Remains of the largest Roman structures yet unearthed in England have just been discovered near Wroxeter, Shropshire, and prove to be the ruins of the forum constructed by Hadrian in 130 A. D. as the centre of the city of Uriconium, according to the Associated Press. The report declares the bricks of which the structures were built show that the city was destroyed by fire. They are heavily charred or calcined, and blackened. A number of skeletal remains have been recovered, one that of a man in the hypocaust of a thermal establishment. In the bony fingers was clasped a broken box which once contained the coins the excavators found scattered about. These were dated 111 A. D. Among other objects recovered were a surgeon's lance, the metal-sheathed spur of a fighting-cock and, most important of all, a large tablet near the entrance, which gave the name and details of the structure.

Three exhibits will mark the first half of February in the galleries of the Art Centre in East 56th Street, New York. Peter Helck shows paintings and sketches

made in England and Spain, and a few American canvases. Charles Sarka is represented by some characteristic water colors, mostly of Welsh and Cornish scenes through King Arthur's country. Edwin Burrage Child, best known for his portraits, displays an interesting group of Vermont landscapes, one of which records the phenomenon of a heavy snowfall while the vivid autumn foliage is still in full beauty on the trees.

Im-Hotep, the Egyptian architect who was deified after his death and made patron of the learned professions, has just been found to have been the designer of a remarkable colonnade of 48 pillars of white limestone measuring about 15 feet in height by 3 feet in diameter at the base. The colonnade stands to the south and west of the thirty-year-jubilee temple of Zoser, and appears to have been the main entrance to the enclosure surrounding the Step Pyramid of Sakkara. Between some of the columns were found diorite heads of the Third Dynasty resembling the so-called Hyksos statues, while on the floor of a room at one end of the colonnade was a letter, presumably of the VIth Dynasty. It records the complaint of an officer in command of some troops at Tura, that his men had waited six days for "an issue of clothing." One of the walls bears the scrawl of a tourist who, eleven centuries before our era, scribbled the message that he had taken a holiday and come to see the wonders of Sakkara. The dispatch was sent to the *New York Times* from Cairo, and declares the Department of Antiquities is investigating the finds.

GEORGE BYRON GORDON

George Byron Gordon, director for the past sixteen years of the University of Pennsylvania Museum in Philadelphia, died very suddenly at the end of January. Dr. Gordon was apparently overcome by a stroke of paralysis as he was going up stairs, and fell over backward, dead. Born of Canadian parents August 4, 1870, on Prince Edward Island, the young Gordon matriculated at the University of South Carolina in 1888, remaining there through 1889. Thence he took the full course at Harvard, graduating in 1894, and the same year receiving the degree of Doctor of Science from his Alma Mater. For six years thereafter he was chief of the Harvard expedition to Central America, where he did notable work. In 1903 he was appointed assistant curator of anthropology at the University of Pennsylvania, curator in 1904, and assistant professor in 1907. This post he held until 1910, when he took charge of the Museum which so fully occupied his energies until his death last month. Dr. Gordon was the author of a number of notable works on archaeology, chiefly American, though three of his later books were *Baalbek*, *The Walls of Constantinople* and *Ancient London*. He was unmarried.

The British aerial service in Palestine has reported what it believes may prove to be hitherto unknown Roman ruins to the northeast of Amman in Transjordan, and the local Department of Antiquities is investigating the report carefully. The Jewish Exploration Society of Jerusalem has sent out a statement that it has found and partly excavated the much discussed Third Wall of the city. The remains thus far uncovered include the foundations for two strong towers, with megalithic constructions between, apparently meant for an arch above a rectangular room. Other excavations to be commenced shortly will delve into the ground at the west of Herod's Gate.

GLOSSARY

A

(Continued from last issue. For explanations, see issue of June, 1926.)

am"bu-la'crum: in ancient Rome, a shady walk overarched by trees.

am-bur'bi-al: in classic Ro. times, the festival and procession held annually for the purification of the city.

am"e-be'um: an antiphonal song, or a poem in dialogue, as Eclogue III of Vergil.

Am'en: one spelling of the name of the Egyptian sun-god. *Amon. Cf Ammon.*

A-men'ide: in Eg. hist., relating to the XXIst Dynasty (of priestly kings), to the sun-god, or to his hierarchy.

Am"e-no'phis: (1) a Dynasty of Eg. kings; (2) A—III, builder of the Temple of Luxor.

A-men'thes: the lower or infernal regions of the ancient Egyptians.

A-men'ti: a term used in Egyptology to represent a goddess of the lower world, Anubis (introducer of the souls of the dead to Osiris and the tribunal of the 42 Judges), or the gloomy abode of the dead into which the sun sinks every night (also, the 4 Demons of Amenti portrayed upon Canopic vases: the ape-headed Tuamatef, the man-headed Amset, the dog-headed Hapi and the hawk-headed Kebhsnuf).

a-men'tum: in ancient Ro. times, a leather cord or thong attached to a spear.

a-mic'tus: a Ro. toga or almost any exterior upper garment (*nebulae amictus*, Verg.).

Am'mon: the Gr. and Ro. name for the Egyptian sun-god *Amen* or *Amon*. See above.

am-mo'ni-ac: a plant yielding a gum resin (*Dorema ammoniacum*) apparently grown in the herbarium or botanic garden of the temple of Amen at Thebes. It is a member of the parsley family.

A'mor: in Ro. mythol., Cupid; the god of love.

A-mor'gan: (1) proper to the island of Amorgos, of the Cyclades group in the Ægean; (2) pertaining to that Mediterranean culture which preceded the Mycenaean.

Am"phi-a-ra'us: in Gr. mythol., king of Argos and a hero; one of the Argonauts, and a leader in the campaign of the seven against Thebes; worshipped as a chthonian deity, with a temple and oracle in Bœotia.

Am"phi-a-rei'on: the oracle in Amphiaraus' temple.

am-phic'ty-on: in ancient Greece, one of the delegates to a "neighbor" or amphictyonic council of confederated cities or tribes. (Gr. *amphiktyones* = neighbors.)

am-phic'ty-on'ic: proper to or connected with such a council or its members; **a. league:** a confederacy for mutual protection or advantage, notably the league of Delphi, for the guarding of the temple of Apollo there; it met alternately every six months at Delphi and Thermopylæ.

Am-phi'on: in Ro. mythol., the son of Jupiter by Antiope, so gifted as a musician on the lyre that his playing moved stones to raise themselves and form the walls of Thebes.

am"phi-pro'style: in classic archit., an edifice with a columnar portico at either end, but without lateral columns.

am"phys-bae'na: in Gr. mythol., a serpent with a head at both ends of its body, able to move in either direction.

am"phi-sty'lar: in archit., a structure designed with columns at both ends or both sides.

am"phi-the'a-ter: in Ro. archit., a large, elliptical, open-air edifice whose superposed tiers of seats receded from a central pit or arena, where great spectacles, games, combats, etc., were given to the public.

Am"phi-tri'te: the consort of Poseidon; goddess of the sea; hence, figuratively, the sea itself.

Am-phit'ry-on: in Gr. mythol., Hercules' foster-father.

am"pho-darch: in classic Greece, the executive officer of a city district.

am"pho-ra: (1) in archaeol., a tall and generally graceful, often slender, pottery vessel, originally with two handles, slim neck, and a pointed base to permit it to be thrust into the earth or cradled in a stand; used for wines, oils, etc., and frequently elaborately decorated; (2) a liquid measure of antiquity: in Rome, about 7 gals., in Greece about 10.

am"pho-ral: of or like an amphora.

am-pho'tis: in classic times, an ear-guard or cover worn at times by athletes, especially by boxers.

Am-phrys'ian: in Gr. mythol., referring to Apollo, who herded the cattle of Admetus beside the river Amphrysus in Thessaly.

am-pul'la: (1) in archaeol., a jar, vase or bottle with flat-lipped mouth and slender neck for toilet use as a container of perfumes and scented oils, etc.; sometimes used as a wine-carrier; (2) in mediæval times, a small glass or leaden flask used by pilgrims and travelers.

am-ri'ta: in Hindu mythol., ambrosia which confers immortality, at times described as being the sea-foam or cream the gods have churned, at others (*Lalla Rookh*, 11) as the fruit of a "divine . . . tree".

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

architectonics: the science of architecture and construction.

homoseism: a seismological term indicating the curve of synchrony of arrival; i. e., the line connecting places where earthquake shocks are felt or recorded simultaneously.

isoseism: a seismological term indicating the curve or line showing places where the shocks are of equal intensity in earthquakes.

Mercalli scale: an arbitrary table devised by the seismologist Mercalli to scale, in ten degrees, the intensity of earthquake shocks by noting their respective destructiveness.

orography: the science of general topography, explaining the general contours of a country and the relations of its mountain ranges, valleys, etc.

tufa: a soft, calcareous stone deposited by water, often containing sea-shells and marine fossils; a sort of limestone.

tuff: a fragmentary volcanic rock disintegrated from lava, and at times re-formed by the action of water.

BOOK CRITIQUES

A Collection In The Making, by Duncan Phillips. Pp. x, 112. Frontispiece and one page in colors. 144 Plates. Quarto. E. Weyhe, 794 Lexington Ave., New York, and the Phillips Memorial Gallery of Washington, D. C. 1926. \$5 net.

Here is a curious, interesting and altogether admirable book. Published at the moment when the country-wide drive for a National Gallery of Art is gathering way—ART AND ARCHAEOLOGY leading the way, with Prof. Holmes' pungent "Plea" in this very issue—Mr. Phillips' *Collection In The Making* adds timeliness to its other virtues. It must not be thought that the volume has any connection with the National Gallery plans. Far from it! Mr. Phillips' whole scheme is antipodal to that, and the only possible relation between the Phillips Memorial Gallery on the one hand and the National Gallery on the other, is that of a strong and growing educational force tending to render always more necessary and important a really national focus of art. Mr. Phillips is fully sympathetic to the great gallery idea, but his private purpose is so different in both entirety and details as to make it unique: a parallel force, not something to be merged with the other.

To those who personally have seen the steady growth of the Phillips Memorial Gallery, studied this most eclectic of collections in the rooms themselves, visited the loan exhibitions hung there, and felt the very real influence of the Gallery upon both cultivated and unformed taste, the volume has absorbing interest. It is Mr. Duncan Phillips' *apologia pro vita sua*, and as such it is quite disarmingly intimate and frank. Quite naturally, as the author foresees, no one is likely to agree with all the opinions expressed, not a few of which are matters of personal conviction and interest rather than judgments based upon those "standardized" criteria whose deadliness Mr. Phillips so patently fears. To the outer world, which knows of the Phillips Memorial Gallery and its founder only as it knows of other distant figures in fields beyond its personal touch, the book may be heartily commended for its intrinsic interest and the broad, courageous spirit informing it from cover to cover. Duncan Phillips has no dull axe to grind. He has the strength of character to possess opinions, the personal fortune which enables him to give them practical testing, and the gallantry to perform his laboratory work in public.

In a sense, this handsome quarto is a reasoned catalogue of a strangely mingled collection. But it is much more. It contains the familiar critico-biographical sketches of the artists whose work is included, the equally familiar introductory essay, and the reproductions in excellent plates of the whole collection. In the large, it differs not at all from hundreds of similar catalogues of important collections. There, however, the likeness ceases. The originality and worth of the volume as a contribution to contemporary aesthetics lies in the independent ideas of the author and the candor, courage and liberality with which they are expressed. Mr. Phillips skilfully avoids on the one hand the dreadful flights of poetic fancy and fine writing so precious to many writers on art, while on the other he eschews those meaningless technicalities and amphibolies so useful in destroying noble pine forests. Simply and honestly written, the book takes hold of one with its first line, and maintains its force and dignity to the last.

Mr. Phillips begins his story with his own beginnings in a dim, solid old house whose gas-jets and drawingroom he makes you see through the smoky reek of Pittsburgh. It was the pictures in that old house which impressed a career upon the child's mind, though he did not realize it until the loss of his father and brother turned him to art for escape from himself. To create a memorial worthy these two men, he planned a great collection, as a live and growing aesthetic entity, whose beneficent influence should go hand in glove with the public progress. "The mere possession of works of art," Mr. Phillips observes, "never justifies itself unless the owners strive for genuine and joyous understanding of their treasures. I have devoted myself to the life-long task of interpreting the painters to the public and of gradually doing my bit to train the public to see beautifully with a sublimated observation detached from self-interest. I am attempting to popularize what is best, more particularly in modern painting, by novel and attractive methods of exhibition." Mr. Phillips adds immediately: "I prove in our main gallery and its union of old masters and modern painters that art is a universal language which defies classification according to any chronological or national order."

With discriminating selection as his touchstone, Mr. Phillips has built up a policy of choosing "the best representative painting as

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well as the best creative designing", making the Phillips Memorial Gallery a flexible, responsive institution which he hopes will stimulate a demand for the nation-wide "teaching of the painter's, the etcher's and the sculptor's art", thus eventually doing away with the ignorance and superficiality of those many who know nothing of "quality", however deeply they be versed in dates and facts.

With perfect frankness and good humor, Mr. Phillips admits he is experimenting in many of his purchases, rejecting them when wrong, but always himself learning relative values and striving deliberately "to understand the artists in their own day instead of waiting for Time, the ultimate arbiter", to measure their successes irrefutably. Whatever view other collectors and museum heads may take of this well-crystallized attitude, the appreciation of a rapidly growing public is shown by the thronged gallery every exhibition day, the scholars and critics from far and near who come to study and enjoy.

Both book and gallery are, of course, individualism in art education, but conceived with a breadth and effectiveness that should be of increasing benefit as Mr. Phillips himself mellows. The book deserves high rank, while as evidence of its author's generous public spirit, it need only be said that the volume is selling at a third of what it cost to produce.

ARTHUR STANLEY RIGGS.

Masterpieces of Greek Drawing and Painting. By Ernst Pfuhl. Translated by J. D. Beazley. Pp. viii, 150. 160 illustrations, many in color. The Macmillan Company, New York. 1925. Quarto. \$10.50.

This skilful condensation of Pfuhl's great book will actually serve the average student of Greek art better than the original work in three volumes. The larger work was far short of a corpus, while the elimination of over six hundred examples has only emphasized what was most valuable in Pfuhl,—its excellence as an anthology. We can imagine nothing better to put in the hands of a student than these fine illustrations with Pfuhl's perceptive comment in Beazley's vigorous English, and the veteran archaeologist can hardly turn over the plates, glancing at the commentary, without gaining new points of view. For the few who do not know the larger Pfuhl it may be added that the scope is Greek pictorial design from the geometric period to the Pompeian frescoes, and that while no kind of drawing and painting

is neglected, vase-painting naturally dominates the rest.

FRANK JEWETT MATHER, JR.

L'Art et la Religion des Hommes Fossiles. G. H. Luquet. Pp. 231. Illustrated. Masson et Cie., 120 Bd. St. Germain, Paris. 1925.

The book is divided into two parts—the first on Art, the second and much the shorter on Religion. After the orientation chapter, the author discusses in turn decorative and figurative art and ends the first part with a chapter on the origins of art. There are two kinds of realism in Paleolithic art, not only different but also opposed. Visual realism is preponderant, but there is also intellectual realism. The co-existence of the two subsists down to the Magdalenian Epoch, which is the artistic apogee of the Paleolithic. The author believes that figurative art of the Aurignacian Epoch was purely and simply figurative, dictated by the pleasure the artist had in creating images of objects existing in nature; it had neither the magic destination nor the decorative rôle which is attached to Magdalenian art.

In summing up Part II, it is declared that as far back as the Mousterian epoch, sepultures indicate that the dead were considered as conserving after death a sort of existence analogous to their earthly life, in which relations were kept up with the living; hence the funeral rite as a step toward making these relations as agreeable and harmless as possible. Certain manifestations of Magdalenian art presuppose belief in sympathetic magic—for example, figures of wounded animals and masked human figures. It is probable that the efficacy of disguises in the chase may have led to belief in the magic virtue of the disguises or masks, which in turn became the attributes of the magician. The author's familiarity with the subject is confirmed not only by the quality of the text but also by the numerous references to the literature now at the command of the serious student of prehistoric art and religion.

GEORGE GRANT MACCUDY.

Prints and Books, Informal Papers, by William M. Ivins, Jr. Pp. xi, 375. Illustrated. Harvard University Press, Cambridge, Mass. 1926. \$5.00.

The first effect in reading this book by the Curator of Prints in the Metropolitan Museum of Art, is to arouse one's jealousy, because, as he acknowledges, the joy of living and working among rare books and prints, of being able to "poke about" among such treasures, is a rare

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"lark" and one envies him the opportunity for study such a position affords.

The book is largely made up of descriptions of the collections, gifts, accessions and exhibitions in the Print Department of the Museum, and perhaps is chiefly of interest to the collector and connoisseur, but the writer has made the subject so alluring he will undoubtedly inspire his readers to become students of this charming form of pictorial art. But one must have leisure and access to this wealth to enjoy it to the full. Many persons who appreciate pictures are quite diffident before prints.

There are several chapters devoted to the illustrated books of the fifteenth century. The engravings on wood and metal described by the author are among the oldest known. Dürer was the first great master of both mediums. Those masters of engraving and etching—Van Dyke, Cranach, Rembrandt, Altdorfer, Mantegna and others—are discussed adequately. A complete set of Hans Holbein's *Dance of Death* is a precious possession of the Department, as only six sets in the great European public collections are known.

French prints of great variety of the last hundred years (and no country has produced such a volume of printed pictures) are entertainingly described. Lithography, too, is skilfully handled. Mr. Ivins calls his essays "Informal papers", but they evidence a wealth of knowledge and are most informing.

In its make-up the book is like all those issued by the Harvard University Press, of exceptional perfection in paper, type, binding and illustration.

HELEN WRIGHT.

My Method, by the Leading European Black-and-White Artists. Edited by Fernand A. Marteau. Pp. xvi, 68. Numerous illustrations. Quarto. paper covers. Gordon & Gotch, Ltd., 75 Farringdon St., London, E. C. 4. 1926. 7/6d.

"My Method" is an attractive compilation of the methods used by a goodly number of the European artists. As what an artist has to say about his way of accomplishing his effects is always interesting, this idea of the editor is happy in its conception and happy in the manner that it has been carried out. It is illustrated by drawings and a portrait of the artist. The little talks by the artists are delightfully informal and surprisingly direct, as it is always a difficult thing for an artist to tell just how he does a thing. While reading the

series of essays can not make an artist, it can none the less go a long way to help him by way of excellent advice and sincere efforts to make plain the most elusive of arts. The artists who are represented include Arthur Ferrier, Georges Henri Hautot, Edward Hynes, Armand Massonet, Fortunio Matana, Maurice Millièrre, Harold Nelson, Emil Orlik, Sem, Norah Schlegel, G. F. Studdy, René Vincent, and Federico Ribas.

ADA RAINEY.

An Artist in Italy, by Maxwell Armfield. Pp. viii, 104. 16 illustrations in color. Methuen & Co., London. 1926. 15 shillings.

This is one of the books on art and Italy—magic combination—that everyone will want to read. Certainly everyone will enjoy reading it. It is a joyous combination of impressions of Italy, its beauty, hill-towns, lowland cities, paintings, artists and wondrous coastline, by an artist who is sensitive to the allure of the immortal beauty of the land of art and who is not in any way orthodox or conventional. Maxwell Armfield has illustrated the volume himself, and these colored reproductions are one of the charming features of the volume. Mr. Armfield sees with his own eyes and is in no way influenced by what others have said concerning that largely written about land. In fact, the point of view of the artist is delightfully original and his impressions are stimulating, awakening a desire to see Italy and her beauty all over again with the new vision of the author. It seems impossible that anything new could be written about Italy, but it is true that it is always the point of view that is new and interesting, not merely the subject. Mr. Armfield has the vision to see toward the highest. He says in speaking of the great artists, that Michael Angelo, Leonardo, Giotto and Veronese expressed "just the same things, and what it all comes to is just the desire of the Infinite".

The book is well written, the artist-author having an unusually happy gift for rich and lucid expression.

ADA RAINEY.

Yelenka The Wise and Other Folk Tales in Dramatic Form, by Anne Charlotte Darlington. Pp. 224. The Woman's Press, 600 Lexington Ave., New York. 1926.

Many experiments in sociology are of dubious value, and at times make one wonder if the originator was not striving more for personal gratification than for the public good. The opposite is the case with this slender little

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volume of dramatized folk-tales by Miss Darlington. Inspired by a very real desire to give Americans something of the atmosphere breathed by the foreign-born before their admittance to this country, and thus bring about a closer and more sympathetic racial contact, the author has kept both feet well on the ground and done a creditable piece of work. The volume contains eleven "one-acters", the first four of Russian derivation, two from Italian sources, and the remaining six from Polish, Greek, Serbian, Hungarian and Rumanian folk-legends. All are characterized by a sympathetic touch, exceedingly simple presentation which adapts them well to amateur production, and a good knowledge of the national backgrounds involved. Properly used, *Yelenka The Wise* should do much good.

In Quest of the Perfect Book, by William Dana Orcutt. Pp. xiv, 317. Frontispiece in colors, 84 illustrations. Little, Brown & Co., Boston. 1926. \$5 net.

This being a generation which seems often to prefer the vulgar, the cheap and the tawdry to their antipodes, it is close to sacrilege for his publisher to toss Mr. Orcutt to the jackals in this remarkable and utterly delightful book. Nevertheless, whether the public as a whole has the wit and the culture to appreciate a tithe of what the volume contains besides its master-craftsmanship as an example of the "art preservative", its publication is a splendid gesture. Perhaps, after all, there are still enough human beings left in this world of advertising and "follies" to make the experiment more than a *succes d'estime*. Let us hope so.

To begin with, Mr. Orcutt himself bears the proud title of printer. In the practice of his profession and in his continuous study to make American printing as artistic and spirited as it is capable of being made, Mr. Orcutt has spent a lifetime in going direct to his sources, in familiarizing himself thoroughly with the unsurpassed standards. While he was doing

this, he grasped opportunity to link to himself many of those men of letters and art whose fine, clear spirits are immortal. With the background of printing, letters and art for his foothold, the author presents a volume which goes far to justify his title, and which, were it possible here to handle in detail, would be a joy to dissect and quote and chuckle over. Mr. Orcutt has, fortunately, what the reviewer lacks: space and time to give dignity and breadth to his presentation. Here it can only be said briefly that this, in the author's own words, is a book which is produced upon the same principles as a de luxe edition, "retaining the harmony and consistency that come from designing the book from an architectural standpoint. It adds little to the expense to select a type that properly expresses the thought which the author wishes to convey; or to have the presses touch the letters into the paper in such a way as to become a part of it . . . ; or to find a paper soft to the feel and grateful to the eye, on which the page is placed with well-considered margins; or to use decorations or illustrations, if warranted at all, in such a way as to assist the imagination of the reader." As Mr. Orcutt is himself the designer of the most beautiful type-face ever produced in America, and a scholar of profound erudition, his authority is beyond question, and the practical test he has given it has produced a volume in which one hardly knows which to honor more: good taste, learning, or wit. The book was printed from a special type, newly cast in duplication of the Roman face called Poliphilus, designed in 1499 by Griffo of Bologna, for Aldus, and the cover design is a skilful modernization of Grolier's tooling of his *L'Anthropologia*, by Capella. Mr. Orcutt himself supervised the book's production, and in so doing has added another triumph to his already long list of honors, for the work interests not only the expert and collector but makes a strong appeal to everyone with human traits and emotions.



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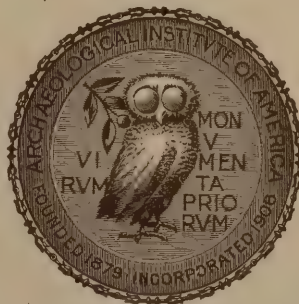
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RED JACKET (SAGOYEWATHA).

This orator of the Iroquois warned the Indians that to trust the white man meant extinction to the red race. The picture shows him wearing the great silver medal presented him by George Washington.]

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIII

MARCH, 1927

NUMBER 3

THE AMAZING IROQUOIS

By ARTHUR C. PARKER

Director, Rochester Municipal Museum

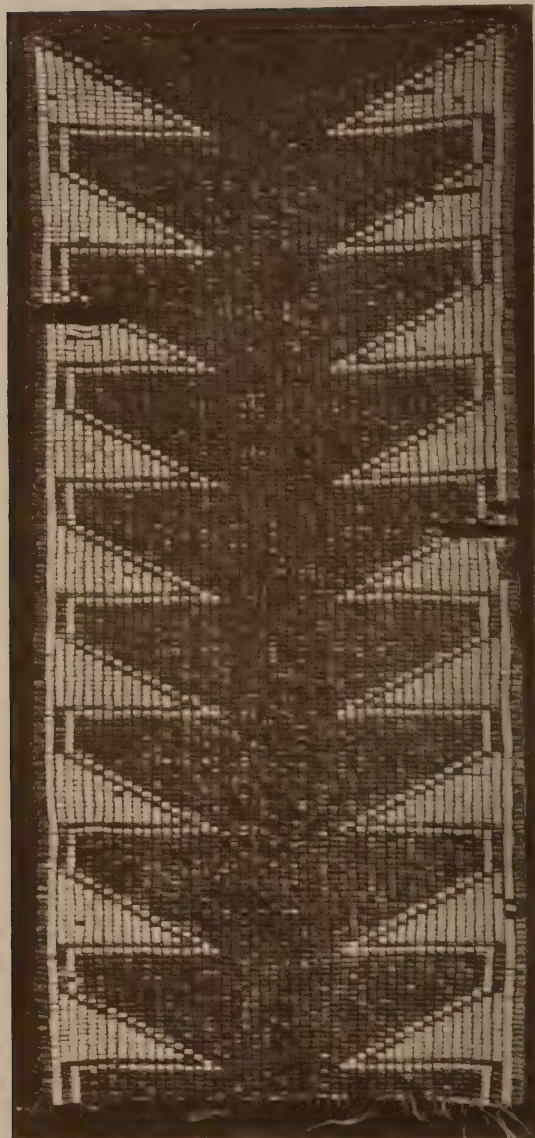
In the important and revealing article which follows, Mr. Parker, who is himself of Iroquois descent, tells a phase of early American history which is too little known. But Mr. Parker is perhaps too modest regarding the truly amazing conquests and sway of his fathers. He could have said proudly that long before there was an American people, the Iroquois had control of practically the entire country east of the Mississippi river. With their fighting forces concentrated at the strategic points—the headwaters of the great eastern lake and river systems—their war parties could strike swiftly and effectively in every direction. Their blows were as terrible as their individual courage. Every Iroquois was trained from childhood to expect death by torture, and to bear the most excruciating agonies without flinching. Neither Indian nor white ever saw an Iroquois afraid or cowardly, and though their sway was ruthless, the tribes they crushed were admittedly their inferiors, both physically and morally. And the remarkable Confederacy of the Six Nations—curiously enough not only the first League of Nations, but still more curiously, the conception of Americans—as Mr. Parker so ably shows, did not cease to function perfectly until changed economic conditions made it an anachronism.

IT was a war between two powerful Indian confederations which decided the destiny of a continent.

Neither France nor England understood just what the Hurons of the Northlands and the Iroquois of the regions south of the Great Lakes were fighting about, for France and England were, themselves, at each other's throats. Each nation needed allies, and the French of Canada drew to themselves the Huron tribes, while the English—having penetrated the Hudson and Mohawk valleys—made overtures to the Iroquois.

Thus, when the eighteenth century dawned, the struggle for the control of the Atlantic seaboard was raging between the colonial troops of France and Britain. To the Indians who were their allies this struggle was but a continuation of an age-old Huron-Iroquois war, and each Indian confederacy believed it had only enlisted the aid of a powerful white ally from beyond the sunrise sea. In the end history proves that it was indeed an Indian war, and that the conquering group of Indian confederates gave over its victory to its European allies.

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THE SACRED "EVER-GROWING TREE" BELT OF THE IROQUOIS CONFEDERACY.

[It is said to symbolize, by its repeated design, the permanence and continuous growth of the great League. "I am Dekanawida," said the founder of the Confederacy, "and I plant the ever growing tree of peace." This belt was displayed at all important councils for a long period. It is now in the State Museum of New York.]

The Huron tribes of Canada were of the same blood-stock and language as the Iroquois of New York. At one

time they were one people, but in their migrations from the Mississippi region they had become separated, and subsequent meetings had resulted in disputes. The eastern Huron or Wendat people, living north of the St. Lawrence, in some manner offended the Mohawk-Onondaga group, which marshalled its people and fled across the river. First came the Onondaga into Jefferson County, at the eastern end of Lake Ontario, and later, the Mohawk-Oneida group crossed and possessed themselves of the land north of the Mohawk river and about Oneida lake.

The coming of these groups was much later than the settlement of the Erie-Seneca groups in western New York. These had followed the shore line of Erie, on the south, instead of crossing the Detroit and coursing the northern shore. Thus with the coming of the Mohawk-Onondaga people, the old disputes were reopened, with the Seneca and the Mohawk as principal combatants.

To have our dates clear, we must state that the Seneca group came into New York along the Allegany and up the Genesee some time in the fourteenth century. The Mohawk did not come until after the middle of the sixteenth century, though the Onondaga people perhaps came into New York about the year 1500 of our era. All were recent comers, driving out the third-period Algonkian tribes and keeping them at bay as best they could.

When the various Iroquois nations of New York settled down to building up a homeland, they found themselves divided into five principal tribes all speaking a similar tongue. But there were other tribes, as well, that spoke this tongue. To the west were the Erie people, called the Cat Nation; in the Niagara peninsula were the tribes

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of the Neutral Nation, or Attiwendaronk; to the south along the Susquehanna were the Conestoga or Andastoga. These, too, were Iroquois and called themselves Ongwe Oweh—Men Surpassing (sometimes freely translated, Men-of-Men). All were bold, vigorous and capable.

In the struggle for adjustment there was much friction. Men of the forest had not yet learned to apply the oil of diplomacy. When they were scratched they bit. Thus among the Men-of-Men there was fighting, and feuds arose that seemed beyond all healing.

Shortly after the coming of the Mohawk people a strange prophet came among them, and, according to tradition, lodged in a village near the Falls of Cohoes. He told that he had come from a settlement on the Bay of Quinte, a northeastern arm of Ontario. He proclaimed that all the tribes who were Men-of-Men should seek peace, but the haughty Mohawk councils merely scorned him.

It also happened that in the land of the Onondaga, in the hill region, lived a man named Ha-yo-wen-tha.* Sorrow had made him reflect upon the harshness of life, whereupon he, too, began to think of peace. According to the traditions of his people, all the brother-nations had sprung from one family, the Great Mother family of the Attiwendaronk or Neutral. This nation was, indeed, neutral because within it lived the lineal descendant of the first Mother of Nations. It would not espouse the cause of any of the warring Ongwe Oweh, nor would it make war upon them. To the mind of Ha-yo-wen-tha this was an example, and he began to devise a code of law that would assure peace. He sought to tell his chiefs, especially the wily Adodar-

* Better known as Hiawatha.



Photo by Arthur C. Parker

DAVID R. HILL, OF THE SIX NATIONS OF CANADA, LEADER AND SECRETARY OF THE CHIEFS' PARTY.

[David Hill is a fearless and spectacular orator who objects to the forcible absorption of the Iroquois League by a "Provincial County."]

hon, war captain of the Onondaga, but was driven out.

Disappointment and sorrow made Ha-yo-wen-tha undertake a journey to the Mohawk people, and there he met De-ka-na-wi-da, the prophet from the north. They brought into council Dji-gon-sa-seh, from the Neutral Nation—she the descendant of the Great Mother. After many councils, they journeyed to all the brother-nations with their message of peace and fraternity. Success came at last when the powerful Seneca in their two divisions were recognized and given special chiefs. The three had convinced the five nations that a confederacy was a workable form of government.

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And now comes the most amazing part of the account. The government of the Five Nations was to be called the Great Peace. It was to be a League to Enforce Peace.

Once formed, the various "laws" of the League were thrashed out. They were the old laws and customs of the Huron-Iroquois woven into a code, and to this code were added such measures as might make the League effective. For example, there were to be fifty civil councilors distributed unequally among the five nations, but as each nation must vote unanimously, an unequal number of chiefs was not a disability. The Seneca had eight and the Onondaga had fourteen. All chiefs were to be men of peace. An Iroquois civil chief could not go to war nor lead a military company. To do so meant abdication.

Oddly enough, the council of the women was given the power of nominating all civil chiefs. The men could but confirm the women's choice. Indeed, women, being the mothers, were regarded as more valuable than men, and their ransom price when captured was twice that of a man. Women, too, owned the land and houses; they could initiate a measure over the house of chiefs; they could recall chiefs. Even the family name and the clan descent was that of the women of the family. The Iroquois believed in "women's rights".

It may be asked why a "League of Peace", if this were the name of the Iroquois, became the most effective fighting body among all the aborigines of the continent. It is a natural question, and not difficult to answer. First, the nations that did not come into the Confederacy found that it loomed as a menace; and second, after all, while it did invite all *Ongwe* nations to sit

beneath its "tree of peace", it held itself superior, better than all others and seemed to dictate a course of conduct. More than this, it aimed to enforce a certain behavior on the part of outer peoples.

This resulted in war. The Huron of the north regarded themselves as an elder people and entitled to leadership; they had a confederation, and why had not the people south of the lake come to them for direction? It was at about this stage of the intertribal broil that the French came upon the scene. Champlain was eager to win their friendship and was prevailed upon to go to the south with them and up the lake that afterwards bore his name, to punish the Mohawk people. This he did, and it was in the battle at Ticonderoga in 1609 that Iroquois flesh first tasted the stinging fruit of the French "thunder-poles".

To the south were the Dutch, who soon made friends with the Mohawks to the west of Fort Orange (Albany). Somehow the Dutch seemed to get along with them in a manner that was totally unlike the way they behaved toward the Indians of Manhattan and the region about it. A friendship sprang up that was passed on to the English when they took New Amsterdam and Fort Orange. The contact of the Iroquois with the trade-loving Dutch and the empire-founding English meant arms, powder, bullets and allies. It meant revenge upon the Huron hordes and their "thunder-pole" supporters. The insult at Ticonderoga was to be revenged.

The war of the Iroquois against all the allies of the French, against the enemies of the Iroquois Confederacy and even against the trained soldiery of France continued until French power was broken. Again and again the

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English invited Iroquois aid, which was interpreted as an ally urging conflict, and the Iroquois responded. Col. King Hendrick, leader of the British Indians at Lake George, felt himself the leader of his own race's forces against an ignoble enemy, and he died on that great battlefield resisting Dieskau—he died defending the wilderness for an English-speaking people.

Long before, the French under De la Barre, Frontenac, De Tracy and Denonville had invaded the land of the Iroquois, striking here and there in the name of France, but their efforts were only as if beating the air. Iroquois towns were burned, cornfields cut down, orchards uprooted, but few Iroquois were actually killed or captured. "Of what avail to destroy the nest", asked one Iroquois in derision, "when the hornets still retain their stings?" The last French invasion of the Iroquois country proper was in 1687, when Denonville destroyed the four principal Seneca towns east of the Genesee and then returned—with his Algonkian and Huron allies despising him.

History has not explained the horror which the Indians felt toward the French in their destruction of fields and stores of corn. An examination of Iroquois mythology, however, shows that to burn corn, or even beans, was a sin against nature—against the spirits that sustain life. The legend of the maize-maiden whose breasts were burned when the thoughtless villagers threw meal and hominy into the fires was known to all the Huron-Iroquois people. It was thought that to burn corn was only to invite famine, by driving away the "sustainers of life". The French "corn-burners" were therefore offending one of the vital religious tenets of the Huron people as well as of the Iroquois. Thus did the violation of

a myth contribute to the loss of new empire to France.

Still, the Frenchman was a lovable individual. The Iroquois thought highly of the genial Gaul, who mingled with him on terms of equity, gambled with him, hunted in the forests with him, painted and went on the war



AN IROQUOIS POTTERY VESSEL.

[The artifacts of the Iroquois were as distinctive as the genius of the people themselves. Their pottery is so individual that though this pot was found at 214th Street, New York City, its overhanging collar and chevron decorations stamp it immediately as made by Iroquois hands. This specimen is in the American Museum of Natural History.]

trail, as to the wigwam born, and even married the shy red maidens, with the rites of the church or by tribal custom, as conditions dictated. The Frenchman was a boon companion, far more likable than the taciturn Englishman, who looked upon the Iroquois as mere savages, or at best, barbarians. Englishmen knew that they were better than Iroquois and made no bones about showing their superiority. The Iroquois resented this, for they knew that they

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alone were Men-of-Men! Why, then, did the Iroquois swing to an alliance with the British? The word "swing" has been used because it was as a pendulum swinging between the two European nations, as shifting advantage furnished the gravitation.

The answer to the position of the

Conestoga. Every nation that had jealously resisted the League of Peace was broken, segregated, led to new homes under the wing of the Iroquois towns, and taught how to behave. It was the first great Americanization scheme, though then it was *Iroquoization*.



AN IROQUOIS HABITAT GROUP IN THE STATE MUSEUM, ALBANY, N. Y.

[This was designed by the author to illustrate the hunting customs of the Iroquois. Note the bark lodge to the left, with its bear skin curtain. The background shows Bare Hill, the sacred mountain of the Seneca.]

Iroquois is that while the Frenchman became a comrade in times of peace, the Englishman could be relied upon for a certain type of just dealing that was not characteristic of the French. It was the *just dealing* that convinced the Iroquois that, after many tests, the British were the best friends to woo.

The greatest power of the Iroquois was exerted between 1650 and 1675. Between these dates they destroyed most of their red enemies, beginning with the Neutral Nation, followed by the Erie (1654), the Huron and the

The fall of the Neutral Nation is of great interest, for it demonstrates that strict neutrality is a most difficult thing to keep. The Neutral people quickly capitulated, and the survivors marched to Gandougaree, a Seneca town in the present Ontario County, New York. Here came the titular "Mother of Nations", and her family became absorbed by the Seneca, the last holder of the title being Carrie Mountpleasant, sister of Gen. Ely S. Parker, the Seneca Sachem who was Grant's military secretary.

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When the Iroquois had won their victories they awakened to the fact that their British allies had grown in such numbers as to be almost overwhelming. The capitulation of the French under the Joncaires at Fort Niagara had placed Sir William Johnson, the British agent, as the most powerful factor touching Indian affairs. He knew the Iroquois, and had married Molly Brant, the sister of Captain Joseph Brant, the leading war captain of the Mohawk people. The Indians trusted him, they believed in him, they were willing to follow him, and they felt that Sir William would protect them from French and Indian encroachments. Little wonder, then, that with the early rumblings of the Revolution, the Iroquois clung to their British alliance. But not all, for in Sir William's own valley a Calvinist preacher, Rev. Samuel Kirkland, had instructed his red congregations among the Oneida and Tuscarora in the principles of the revolutionary cause. Sir William died on the eve of the battle of Lexington, after a speech to an Indian council.

Thus did the once united Confederacy divide, and take sides against itself. We hear of Wyoming and Cherry Valley, and of the massacres under the direction of painted Tories, and we have reviled the Iroquois for their part in the struggle that resulted in the birth of a nation. We have forgotten the loyal Oneida soldiers, the great Skenandoa, who was Washington's friend; we know nothing of Lieutenant Cusick the Tuscarora, who was on Lafayette's staff. Let us not forget, however, that many of the Iroquois were loyal to the cause of freedom, and that those who stayed with the King were the same people who had fought hardest to bring about

the very conditions that made the "thirteen fires" a possibility. If they were cruel, they were seldom as cruel as their Tory leaders wished. Brant many times softened the horrors of a Tory raid and rescued unfortunates. The Confederacy was divided, but it was not ended. Its history flows on.

Let us take a fleeting glance at these people whose stormy career we have so briefly sketched. They were a people of great moral energy; they were a positive people, an organized people.

Unlike the wanderers of the plains they had settled towns, villages and hamlets. Their settlements were protected by stockades set up in earthen walls. Their dwellings were not conical tipis, but stable buildings of poles and bark. Many of their "long houses" were more than 150 feet long. They were cultivators of the soil, raising quantities of plantation produce. Maize or Indian corn was their staple grain, but they grew many kinds of beans and several types of squashes. Tobacco was also an important crop, and, if the testimony of French missionaries and explorers is to be relied upon, they had melons.

Theirs was not a high type of material culture, but it was rather in their civil and social organization that they excelled. The conception of a League of Peace was no childish one. Their "constitution" was well devised, and its principles almost ideal for the people affected. They knew and valued law and order, they understood government, and they trained far in advance the men who were to become their civil leaders. Out of a group of young men who were hereditary candidates for the office of civil chief, the best was chosen by the women, and installed by the council of chiefs. No upstart could ever seize the Iroquois government; no



GEN. ELY SAMUEL PARKER (DONEHOGAWA).

[The leading chief of the Seneca 1827-1892). As a graduate engineer he became Grant's military secretary and drafted the final terms of surrender at Appomattox. Gen. Parker was a descendant of Sayenque-raughta, the Seneca leader in the Revolution, and according to tradition was descended from Djigonsaseh, who with Hiawatha and Dekanawida founded the League of the Iroquois.]

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dictator could establish himself. Iroquois minds were keen and capable, baffling even the astute Gaul, as in the instance of Garangula and De la Barre. For stinging sarcasm the Indian's speech is almost unrivaled. Red Jacket, Cornplanter, Logan, and Farmer's Brother were forceful orators and logicians. Iroquois "diplomacy" is even yet baffling, as we shall see.

When the Revolutionary War was over the first American treaty with an Indian power was with the Six Nations at Fort Stanwix (Rome, N. Y.). Iroquois dissatisfaction led to another treaty, that of Canandaigua in 1794, ratified early the next year. Even here the Iroquois, or Six Nations as they were now known, after the admission of the Tuscarora, were cautious, for they made a treaty in which the Six Nations of Indians on one part, and the United States of America on the other, entered into a solemn pact. Each group, for the purposes of the treaty, was a high contracting party, and each recognized the sovereignty of the other. Thus did the Six Nations of the Iroquois emerge from a most disastrous conflict with a complete recognition of their national autonomy, and with the treaty assurance that the "United States will never disturb the same".

The Iroquois were now in two groups: those who followed Brant into Canada, and those who remained "in their ancient seats". On each side of the line a "Confederacy" was re-established. In Canada, the Six Nations were received by Sir Frederick Haldimand as "his Majesty's faithful allies". Nothing was said of their being "subjects", for the Iroquois recognized no over-lord. They had struggled for one purpose—for national independence and sovereignty.



WILLIAM C. HOAG, PRESIDENT OF THE SENECA NATION. [The Seneca Nation is now a republic with a population of 3,000. It has two domains, one along the Cattaraugus Creek and one along the Allegany River in western New York. Mr. Hoag is a successful farmer and is reputed to be a man of considerable wealth.]

In New York the councils of the Confederacy have been held every two years, and, whatever the changed form of individual tribal government, it had its accredited delegates—all hereditary chiefs authorized to sit in the council of fifty—as ordained by Hiawatha, Dekanawida and Djikonsaseh. In Canada, on the Grand River Domain, the Six Nations of Iroquois dwelt upon a restricted tract. They organized their council in the old way and set up a "heads-rolled-away" Confederacy, employing all the old rites.

With all the Iroquois the clan system has remained, the traditions have remained, the rites and ceremonies have remained, even though two-

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thirds of the Iroquois people have at least nominally embraced Christianity. They are a distinctive people with a racial genius all their own.

Imagine, then, the shock that came to the Canadian Six Nations, when, three or four years ago, these people who were "his Majesty's faithful allies", were declared citizens of Canada and under the laws of Brant County, and the Province of Ontario. The decree aroused the conservative element, which sent an ambassador to England. He was Deskaeh, a Cayuga of the old school. Rejected, he went to the court at Geneva, where he won many friends to his cause, and then, fearful of returning to Canada, he took up a home in Rochester where he died, a martyr to his devotion.

Imagine, too, the perplexity of the New York Iroquois when by act of Congress all Indians, including the Iroquois, were declared citizens. The conservatives could not understand how a decree of another "council" could make Iroquois citizens of that council's country. The Iroquois on both sides of the line felt that for either Canada or the United States to legislate them into citizenship was as futile as for those same countries to legislate China or Mexico into United States or Canadian citizenship. They do not

understand how they have been overwhelmed by the rising tide of civilization, or why it was necessary.

Some of the Iroquois, however, trained in the institutions of civilization, see that this measure of assimilation is but an economic measure, and that for Indians to seek to maintain economic separation is suicide. They see in this enforced citizenship an ideal overwhelmed by material necessity. They know that Indians cannot hold to institutions long outlived while making their living by a different code. Nevertheless the assault upon the national dignity of the oldest League of Nations in the world has been severe, and with it have perished many old ideals. "Civilization is a mighty engine", said Chief Deskaeh, "but when it casts promises to the wind, when it breaks faith, it proves that it has no soul." Then he added, speaking at the annual banquet of the New York State Archaeological Association in Rochester, "But neither Great Britain, nor civilization, can prove that I have no soul. Every loyal Iroquois has a soul, and it cannot be conquered!"

Thus in his last struggle, the Iroquois—the amazing Iroquois—demonstrates his racial genius, his moral energy, in making himself master of his own soul though his body perishes.





THE ORCHESTRA IN PROCESS OF EXCAVATION IN 1926.

RECENT EXCAVATIONS AT CORINTH

By T. LESLIE SHEAR

BEAUTIFUL and interesting works of Greek and Roman sculpture were found at ancient Corinth in the campaign of excavations that has just been concluded. There are primitive terracotta idols from the seventh century B. C., brilliantly painted architectural terracottas of the sixth century, marble sculptures of the fifth and fourth centuries, masterpieces of Hellenistic art and fine works of the Roman period. From every point of view Corinth has vindicated its claim to the title of "wealthy city of the double sea".

The latest campaign, which began early in March and continued until the middle of June, was a continuation of the investigation conducted by the writer in 1925 under the auspices of the American School of Classical Studies at Athens. About one hundred workmen were constantly engaged in the digging operations, which were concentrated on the tremendous task of clearing the great theatre, of which the orchestra floor was eventually reached at a depth of forty feet below the present surface of the ground. At the close of the season of 1925 a small piece of this

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MARBLE ALTAR IN THE ORCHESTRA OF THE THEATRE
AT CORINTH.

floor was discovered on the south side, and bordering it was a high circumference-wall on which gladiatorial scenes were painted with life-sized figures of men and beasts. This wall has now been entirely uncovered by the clearance of all the accumulated earth from the orchestra. In order to achieve this result a double track for the dump cars was laid to a cliff situated 500 yards north of the theatre, and by this means during both seasons about 15,000 tons of earth were removed.

Gladiatorial scenes of unusual interest are preserved in brilliant colors on the wall about the orchestra. At the centre of the semi-circle the chief figure of the games is standing. This man's office and dignity are indicated by his costume, which includes a long purple cloak and high red boots. The red boots are especially significant as their use was restricted to the highest officials of Rome, and we are told that

Julius Caesar delighted to wear them. A vivid group on the wall represents a bull-fight in which the bull, richly bedecked with ribbons and fillets, has rushed in his mad course on an extended spear held by a crouching gladiator, who has braced the end of the spear in the sand with his foot. The animal is pierced in the throat and blood is shown streaming from the wound. Another scene represents an acrobat who is making a pole-vault over the back of a charging leopard. The pole, with its sharpened end thrust into the sand in front of the beast, is falling back as the athlete glides safely to the ground behind after completing the vault. Both man and beast are caught for the picture at the moment when they are in the air. In another acrobatic scene the athlete, with hands on the ground and head raised, is about to take off for a hand-spring over the back of a huge lion that is rushing at him. Beneath this lion a Greek inscription scratched in the wall recalls the story of Androcles and the lion. It states that the lion



ARCHAIC TERRACOTTA ANTEFIX FROM THE SANCTUARY OF
ATHENA CHALINITIS.

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recognizes the fallen man as his savior and fawns upon him. In fact, I think that this may refer directly to that familiar event, for Apion, the Alexandrian scholar, who was an eye witness of the spectacle in the Circus Maximus of Rome, afterwards visited the cities of Greece during the reign of Caligula, and was adopted by them as a citizen because of his Homeric learning. The *graffito* dates from the time of his visit, and may possibly be an echo of that occasion. The brilliance of the colors on the wall, the originality of the themes and the vivacity of the action indicate amazing skill and technique in the execution of decorative painting on a large scale at the beginning of the Christian era. The scheme of decoration is unique in our knowledge of the Greek and Roman theatre.

Several floor levels appeared in the orchestra, dating from different periods in the use of the building. The present surface is made of cement which was covered with marble slabs. On this floor coins and lamps were found which date from the fourth century A. D., and as there was practically nothing of later date it is evident that the theatre was last used at this time and was, therefore, destroyed when Alaric the Goth burned Corinth in 396 A. D. About one foot below this level is another floor of an earlier Roman period, and still deeper is the stone floor of the Greek theatre, about which is a well built stone drain with arched bridges, spaced to correspond with the stairways of the auditorium. In the east end of the drain a hoard of 88 Roman bronze coins was found. They are badly corroded, but two which are legible are coins of Hadrian. A round marble altar was lying near the centre of the orchestra. It is handsomely decorated with bulls' heads bound by



TERRACOTTA MASQUE FROM THE THEATRE.

fillets and with wreaths of fruit and flowers, on a sprig of which a dove is seated. This altar has now been set up in the exact centre of the orchestra. But before it was so placed a trial cut in the floor at this point brought to light a fine Roman marble head that was lying just below the latest floor. This is a portrait of a typical Roman of the noblest type, a man of ruthless determination and of an iron will. A comparison of the marble bust with Roman portraits, on the coins of Corinth, proves that this is a portrait of the Emperor Galba, who had a brief reign in 68–69 A. D. after the overthrow of Nero.

Besides the orchestra the lower part of the auditorium was cleared as well as the stage and the side entrances to the theatre. Many bronze coins were found in these excavations, and numerous other small objects such as terracotta figurines, lamps and fragments of pottery. Several grotesque terracotta masks apparently served as waterspouts, and Corinthian capitals, drums of columns and marble architrave- and cornice-blocks may have belonged to

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the façade of the stage building. Among the fragmentary inscriptions a certain sentimental interest attaches to the caption of a dedication to Julius Caesar, who was the founder of new Corinth.

But the most important discoveries were pieces of marble sculpture. Just

a coin of Mytilene, perhaps the original was the famous bronze Sappho made by the sculptor Silanion in the fourth century B. C. The magnificent theatre of Corinth would have been appropriately adorned by this superb statue of the auburn-haired Sappho, the tenth muse. On the other side of the



HEAD OF HERA FROM THE FRIEZE OF THE GODS AND GIANTS FOUND IN THE THEATRE.



HEAD OF A MARBLE COPY OF THE DORYPHORUS OF POLYCLITUS FROM THE THEATRE.

within either entrance, apparently, stood a life-sized marble statue, a woman on the west side and on the east a man. Only the woman's head was found, well preserved except for an injured nose, but the man's head, legs and one foot were unearthed. The woman's features reveal a dreamy nature and subdued passion. Her hair, on which are still many traces of its original deep red color, is arranged in an unusual way behind, where it is gathered in a folded veil. Because of the technical treatment of the hair and the sharply cut eyelids, the marble is obviously a copy from a bronze statue, and as it resembles a head of Sappho on

orchestra was the perfect male figure, the model of the human form, the Doryphorus of Polyclitus. This master is called either an Argive or a Sicyonian, and the marble copy at Corinth was, therefore, presumably made near the home of the original. It has a freshness of modeling and an excellence of execution that are not observable on other copies of this masterpiece.

Several pieces of Roman statues, besides the bust of Galba, were unearthed in the orchestra. The most interesting is a statue of a bearded philosopher wrapped in a voluminous cloak which he is holding up close to his neck with his right hand. Another

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male figure, which is of colossal size, has gracefully draped about his person a garment that is still covered with its original paint. There are also the torso of a small statue, the head of a Roman poet crowned with laurel, and other fragments.

In addition to the round sculpture

head to keep an eye on her pursuer. On another slab a Greek is spearing an Amazon who has fallen to her knees facing front in foreshortened pose. In the third scene the Amazon is also getting the worst of the engagement. She is kneeling on a rock with head and body in profile and holds out impotently



SLAB FROM THE FRIEZE OF THE BATTLE OF THE GREEKS AND AMAZONS FOUND IN THE THEATRE.

many pieces of marble carved in high relief were found on or near the stage building. These reliefs fall into three series of subjects, the battle of the Greeks and Amazons, the labors of Herakles, and the contests between the gods and giants. Four large marble slabs present nearly complete scenes of the Greek-Amazon contest. On one an Amazon, while fleeing on horseback from a foot-soldier, turns back her

her shield in one hand and her battle-axe in the other toward a Greek who is about to strike her down with his raised sword. The fortune of battle shifts with the next scene, where we see a victorious mounted Amazon riding down a fallen warrior, who is kneeling with his head lowered and his nude body bowed to the ground in a fine artistic composition. Many other unconnected fragments show that this

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was a long frieze, and as cuttings on the front of the stage correspond in depth with the depth of the relief-blocks these may have been used to adorn that building.

Of the plaques with the portrayals of Herakles, one shows the hero entirely preserved except for the right arm. His head, which is massive and bearded, is turned to the left as he strides to the right. The muscles of the body are greatly exaggerated. A large club is carried over the left shoulder and the lion's skin hangs over the left forearm.

The finest pieces of sculpture are from the third series of reliefs, with representations of the gods and giants. Some of the

giants are admirably preserved. They have unkempt hair and wrinkled brow, and in their features reveal evident distress as they raise an arm above the head to seize an enemy's hand which has firmly grasped the hair. But much restraint is shown here in the representation of passion, and there are no such contortions of the features as commonly appear on later works of the Pergamene period.

In contrast to the suffering giants the gods reveal sublime serenity. The discovery of a well-preserved Greek

marble head is a rare and notable event that should thrill even a veteran archaeologist, but here at the east end of the stage three perfect divine heads were brought again to light from their deep and long burial. Perfect in contour, with even their noses intact; perfect in the texture of the marble, perfect in their portrayal of type, these are masterpieces of Hellenistic art. Hera, queen of the gods, is characterized by a royal diadem, by a

matronly fullness of features, and by her expression of dignity and command. Apollo is a vivacious youth with hair brushed carelessly up from his forehead and with a curly lock hanging before his ear.

There is a

suggestion of a sneer about the corners of his mouth, as if in his youthful strength he scorned the efforts and struggles of the foe pitted against him. But fairest of the gods is Aphrodite, queen of Love. Delicately arranged hair, full and long, with a mischievous lock falling on the neck, frames a face of exquisite charm with soft modeling and voluptuous curves. Passive, unruffled, serene, conscious of power to subjugate the struggling, disordered natures of mankind, beauty here is indeed immortal truth. These



THEATRE OF CORINTH AS IT APPEARS AFTER EXCAVATION.

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precious relics saved from man's destruction give a suggestion of the gorgeousness of this theatre when, with its wealth of sculpture and its riot of color, it received the throngs of merry-making Corinthians of old.

Close to the theatre an ancient and revered sanctuary was dedicated to the worship of Athena, called the Bridler. This title she received from her gift here to Bellerophon of a golden bridle with which the hero caught and tamed the winged steed Pegasus. This precinct was one of the most sacred in the city, and the winged horse became the heraldic emblem of the Corinthians. Literary records tell of the approximate location of this sanctuary, but search for it over a period of many years was unavail-

ing. Near the close of last season, however, my quest was rewarded with success, as the northern boundary wall of the precinct was uncovered for a considerable distance. Proof that this was the wall of a sanctuary is furnished by the great number of dedicatory offerings lying about it. These include more than a thousand clay pots and bowls, many terracotta figurines, lamps and fragments of pottery from all periods. Evidence for the identification of the sanctuary with Athena is present in a precious piece of terracotta drapery from an

archaic statue, which is decorated with a brightly colored geometrical square pattern, in the centre of which is the winged horse, Pegasus. This sanctuary held a sacred wooden statue of the goddess which was, without doubt, originally of the *xoanon* or tree-trunk type of figure. Some idea of the appearance of the early statue may be given by two archaic terracotta

idols which were found at a depth of 25 feet. The body of each of these figures is a roughly rounded mass of clay, the arms are shapeless protuberances, the head is the pinched end of the clay and the eyes are applied clay discs. Red bands are painted around the bodies and red circles about the eyes. In such figures one sees the results of primitive



PRIMITIVE TERRACOTTA FIGURINES FROM THE
SANCTUARY OF ATHENA CHALINITIS.

man's efforts to create a god in his own image. Further excavation in the next campaign will be necessary to uncover completely the area of this important precinct.

As a result, then, of last season's work a famous sanctuary has been located and partly excavated, with the coincident discovery of many small dedicatory objects, and the great theatre of the city has been so extensively cleared that it is now a conspicuous monument even among the impressive ruins of Corinth.



HIGH-TIDE AND STORM, BY MAX BOHM.

MAX BOHM AND HIS ART

By ROSE V. S. BERRY

AMONG the painters who have come prominently before the American public in the last twenty-five years, have been a number whose art has been exceedingly rare, of notable strength, excellence, and individuality. While this work possessed all that might be termed modern, invariably it has been of no school, the artists having followed no one, and having no followers. Foremost among these extraordinary men came Max Bohm, and his many admirers will look forward to seeing the large collection of his paintings being shown over a museum circuit for the next few months.

Fundamentals which are essential to good character seem to descend from father to son. It will always be difficult to estimate the debt a well-begotten child owes to its immediate forebears. Under any and all circumstances, it is fortunate to come of men and women who have grappled well, and to some purpose, with the experience which goes to make up life. Max Bohm's grandfather was a friend of Goethe and Schiller. Goethe was a scientist, a poet, and a philosopher; Schiller was a patriot, a poet, and a philosopher; a common ground, with a sympathetic understanding which led to their friendship, makes it certain that the elder Bohm was a man of mental attainments. Man, the "Thinker," is attractive wherever he is found; and the man whose mind is in accordance with a scientist, a philosopher, and a poetic idealist, has almost as many facets to his thought as the well cut diamond has for its brilliance. With this for his heritage, it is small

wonder that Max Bohm was extraordinary, or that his art was strongly individual and of great excellence, but every whit of it is manifest in his art.

From early childhood Max Bohm, certain of himself and his desire to become an artist, devoted his time to serious study. At the age of eleven, he was working hard at his profession in the Art School of Cleveland. He is one of very few of whom it may be said that he always lived by his art, for even at this youthful period he was able to sell his drawings and paintings of boats and animals. By the time he was sixteen, he was living comfortably upon an income derived from designing. When he was nineteen, he had saved enough to go to France. He entered the Academie Julian, taking up his work with Constant, Laurens, and Guillemet. But, in addition to his regular work, with wisdom beyond his years, he commenced to study the old masters shown in the Louvre.

Bohm never knew what the struggle for recognition meant; the most flattering commendation came to him during the first years of his study. His *En Mer* was given a place of honor in the Paris Salon, and brought him his first notable success, when he was only twenty-six. For twenty years, every picture he sent to the Salon was accepted, and always well hung. Medals and honors were heaped upon him. Season after season his work was shown at the exhibitions in Paris, Venice, Rome, Vienna, Brussels and London, and his position in Europe was one of enviable prominence. The year that the French Government bought Bohm's *The Family* for the Luxem-

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bourg, it was so popular that it was necessary to protect it from the crowd by a railing. Following this success, a collection of his work was sent to London, and afterward to the United States, where it was shown in Buffalo, Cleveland, and San Francisco. By

public scarcely knew him. However, telling of his honors, his place among painters, and of the esteem in which he was held, will not reveal so much of the man and of his art as to relate something of the enthusiasm which consumed him, his tireless and unceasing



NORSEMEN, BY MAX BOHM.

this time his reputation was bringing him pupils from all over the world.

With the passing years, honors continued to come. He was made a member of many of the exclusive art societies, clubs, and the Academies, both in the United States and in Europe. But all the time he was noted in *Who's Who* as an American artist, resident in Europe, and the American

efforts, and the experience he sought at personal sacrifice, in order that he might better understand the subjects which he wished to present.

Bohm approached the subject-matter of his profession as the literary man looks upon life for his material. There was nothing small in the Bohm view-point; it was from the engrossing generalities that he worked. In deal-

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ing with a theme, he completely ignored all commonplace. Bohm's ideas were magnificent; his interpretation Miltonic.

Seeking to know more, and longing to make his experience an intimate one, Bohm forsook his studio and the ac-

reveled in its alliance with the kingdom of the air.

For the sake of his marine pictures, Bohm went to sea. As a sailor he plied back and forth between Europe and the United States. Conscious to the fullest extent of the superhuman effort he



CROSSING THE BAR, BY MAX BOHM.

customed quietude of professional isolation for a life in the forest. When he came back acquainted with the wooded regions, and the creatures which sought shelter there, he had a profound story to paint. Bohm had laid hold of the nearness of things not visible. He had not labored with the detailed anatomy of a tree; he had mastered its relationship with the earth from whence it grew; he had caught its abundance; the plenteous mercy of its shade; he had

must make to acquire the knowledge he sought, one can imagine the tense watch he kept over the sea. With keen appreciation of the difference in the earthly elements, he searched the sea for its fundamentals and all that might be related to them. One can imagine his consuming interest in the changed character of the men who became *sea-men*; of their attitude toward the sea and their ship. And always and ever, he must have been baffled by the

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shifting mass of liquid surface with its thousands of gleaming lights, its intricate pattern, and eternal quest for a quiet that never comes to it.

Afterward, when he painted the sea, it was never a literal translation, never the allure, the charm of the sea, but its might; never its beauty, but its grandeur; never its joy without the suggestion of its tragedy. Bohm's

pictured story of the sea is an epic: the sea itself, and the sea's sky; the sea's men, the sea's boats. Seeing such work, one asks: "Could he do more?" For answer, this painter comes back with a canvas like the *Norsemen*, in which he has expressed the superlative of the sea, and its men.

Forebears of all who love the sea they are; exultant, laughing, wild-gods, obsessed with an oceanic glee in an orgy of sea-madness.

Bohm's subjects could not be so successfully presented if there were not corresponding qualities of excellence in his understanding of his art, and in his technical equipment. He never forgot the lessons culled from the old masters

in the Louvre. Speaking to a former pupil, after his return to America, he said: "In comparing the coloring of Rembrandt with that of others, one finds after long observation, that many of the more brilliantly hued canvases look 'colored up.'" Continuing, he said: "Titian's greatest work, *The Man With the Glove*, in the Louvre, and *Sacred and Profane Love*, in Rome, are

almost colorless, and Titian is an unrivaled master as a colorist." It is interesting to know what Bohm held out to his students as an unfailing source for study. But his own practice, principles, and precepts are quite as interesting: "Color may be strong, it may be violent, but



THE BATH, BY MAX BOHM.

it must not interfere with the simplicity of the artistic statement. Color to be good, must help the intention, the interest, and the power in the picture."

It is much easier to tell what an artist has done, than how he has done it. It is much easier to say how good it is, than to state definitely what makes it good. Bohm used his paint for de-

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lineation as another would take a pencil to draw. It is as if he were trying to say all that he had to tell with words of one syllable. To state it another way: It is as if a goldsmith starting out to trace a delicate pattern of fine filigree in a precious metal, suddenly turned to granite as his medium. In taking the heavier, more massive material, Bohm simplified his subject accordingly; it is reduced to the barest statement of facts; his art is literally built by way of elimination.

"What is back of great art?" someone asked Bohm, a short time before his death.

"Individuality," was the answer. He could have truthfully said: Great individuality lies back of mine.

In the use of bodily form, Bohm was sparing. Like color, he believed that the human form should not be used for itself, but for the sake of expression. In his pictures, he permitted it to appear only where it was essential to carry the statement and the interest further. In his treatment of the human form, Bohm approached the subject from its general aspect, and not from a particular viewpoint. This gave strength and emphasis to his utterance; it enlarged the appeal in every instance.

Every collection of Bohm's work contains surprises, even for those well acquainted with his pictures. His conception of a theme was so fundamentally inclusive, that in subjects remote from each other he still attains marked success. His "Goat Girls" is a thing of great beauty, containing all the pagan spirit of the Arcadian groves of Greece. And at the other extreme of interest and all detail, *The Raising of Lazarus*, has a profound Christian spirit. In its wonderful spotting of light and shade, in the grouping of the figures, in the astonishment of the

women, in the blur of the grave clothes of Lazarus, in the loving helpfulness and the illuminated glory of the radiant Christ, there are few modern religious paintings to compare with it.

Bohm's pictures came slowly; they



Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. BOHM, BY MAX BOHM.

grew. And the serious, permeating thought which comes to an execution of slow development, has made him masterly in the handling of all human form, especially women. His portraits of women have much more than pictorial attraction: they have force and character, charm and personality; but



THE GOAT GIRLS, BY MAX BOHM.



© Max Bohm

AN EARLY NEW ENGLAND TOWN MEETING, PAINTED BY MAX BOHM FOR THE LAW LIBRARY OF THE CUYAHOGA COUNTY COURT HOUSE, CLEVELAND OHIO.

over and above all, that they are works of art will be the first impression. A mother and child have been painted many times by Bohm. The child is without fail the symbol of childhood, and thereby magnified into the world of children. The mother, like a Greek goddess, large, ample, gentle, dignified, never pretty, but usually beautiful, is not *a* mother, she is *the* mother: all motherhood is embraced in her loving tenderness and grave nobility, as Bohm paints her.

After all, art has never been satis-

factorily defined. Yet, its source at all times and in all men is the same. The methods of the masters of painting are almost as intangible, though for every artist there are notable and invariable limitations. Nevertheless, the art of an earnest, seriously striving, thinking painter eludes the barriers of method and source, and avows itself with an individual statement proclaiming the personality which retains its freedom and remains brave enough to think for itself, and paint in its own way. This Bohm did.



A TURU CARVING FROM NEW MECKLENBURG, 1.50 METRES HIGH, FROM ONE OF THE MEN'S ASSOCIATION HOUSES. A DISTINCTLY VALUABLE SPECIMEN OF THE EPIC ORNAMENTATION OF NEW MECKLENBURG. UPON A BACKGROUND OF ELABORATE PLUMAGE, A HORNBILL HOLDS IN ITS BEAK A HUMAN HEAD. BOTH SNAKE AND FISH MOTIVES ARE CLEARLY DISCERNIBLE.



THIS IS AN ULI FIGURE, PROBABLY FROM THE LAMASONG REGION. ULI MEANS WHITE-PAINTED. THIS IS AN ANCESTRAL FIGURE, OF WHICH TWELVE TYPES ARE KNOWN. IT DISPLAYS THE CHARACTERISTIC ARRANGEMENT OF THE HAIR AND SHAVEN SKULL. IT IS HELD IN THE HAND AS A DANCE IMPLEMENT OR CARRIED IN PARADES.

MASKS AND MAGIC IN THE SOUTH SEAS

(Adapted from Carl Einstein's German "Foreword" to the "Südsee Plastiken" Catalogue of the Flechtheim Gallery Exhibition in Berlin.)

[As announced in the February issue of *ART AND ARCHAEOLOGY*, the Flechtheim Gallery of Berlin last summer placed on exhibition a remarkable collection of grotesque masks and carvings from the erstwhile German colonies in the Bismarck Archipelago in the South Seas. By special permission of Herr Alfred Flechtheim we are able to present the substance of the scholarly and careful description written by Herr Einstein for the catalogue of the Exhibition. The illustration of the tortoise-motif stool published last month is repeated here for the sake of contrast with the other figures.]

THE sculpture of the Flechtheim Collection, deriving from the once Teutonic colonies of German New Guinea, New Pomerania, New Mecklenburg and New Hannover, came into being during the Stone Age, and was made wholly with tools of stone, bone, obsidian and shell. This art, especially since it served religion and magic, clearly owed its passing to the shock given the people by the impact of European colonization and culture. Notwithstanding popular opinion to the contrary, existing native cultures are quickly extinguished by such contacts.

The Bismarckian natives live in an atmosphere of demons and magic. Their social scheme is matriarchy, their



A RICHLY CARVED MASK FROM GERMAN NEW GUINEA.

descent through the distaff line, their mother-right tied up with exogamy—no alliance with a woman of the same clan or totem is permissible, since the value of the totem exceeds that of the individual. Indeed, it is only by virtue of the totem and of other dark forces that man himself is able to exercise supernatural powers.

The mother's totem is always adopted by the children. This totem cult splits up not only their social system, but Nature, the ancestral spirits and the very demon forces as well, while the continuing increase and differentiation of the devils leads to a

religious and spiritual self-dissipation generally to be found in connection with inability to construct the larger

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tribal units or communities. The tormenting unrest of such an exaggerated disequalization is soothed by ancestor-worship

The life of these magic-menaced Stone Age people is spent in a struggle against the occult as other tribes spend theirs in tribal wars and general hostilities. Menacing spirits of the dead intrude upon the present, and must be continually bribed and appeased and entertained by long-drawn-out festivities. Not a little, therefore, of the native plastic art springs directly from this ancestor-worship. In opposition to the matriarchy, as is generally the case, there are men's organizations and elaborate observances, all of which are strictly taboo to the women.

Much of the plastic art originates in the huts of these men's associations, and some comes from the ancestor-temples. As a whole we must admit the incomprehensible character or at least a very vague understanding of the symbolism involved. Every feature, of course, has significance, but the Bismarckians themselves have been obscure on this point for a considerable time, different individuals giving widely varying interpretations. There is also the fact that



GROTESQUELY CARVED AND PAINTED WOODEN STOOL FROM NEW GUINEA. IT IS A TORTOISE-MOTIF. THE SINISTER MASK IS MASTERFULLY CARVED.

the secret associations hid their art works. Naturally the vital feature of each work—the magic idea which invested them with occult powers—would be zealously guarded by their owners. That such works have so frequently been destroyed may be because they had [through the contact of a western culture?] lost much of their sacredness and supernatural powers by use during the festivities, or else because the associations preferred to destroy rather than to permit them to pass into the possession of the uninitiate.

Most of the native art works were executed by men, frequently by specially chosen craftsmen. It is quite within the possibilities that the figures of ancestors should be regarded

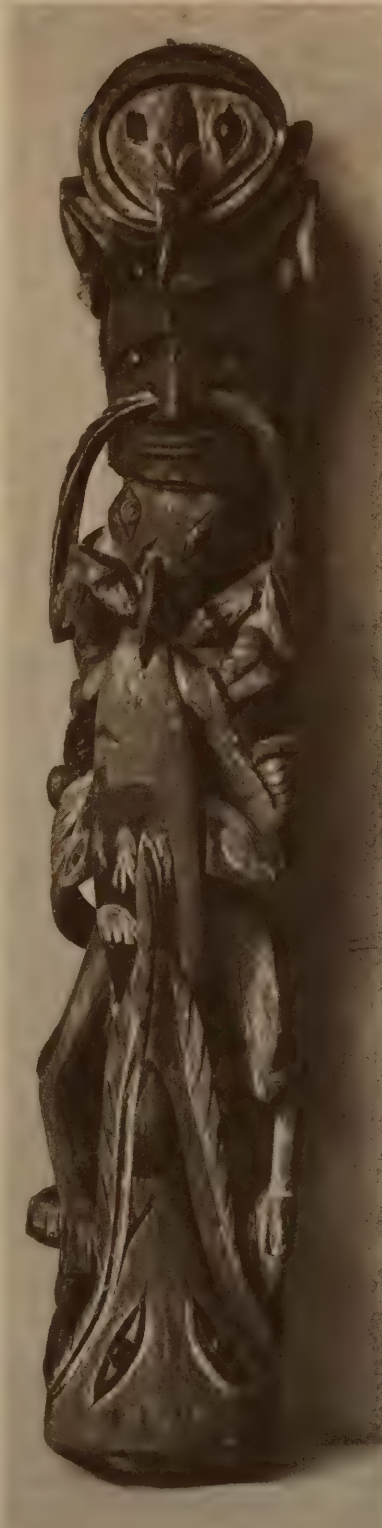
as the residences of wandering souls. As already indicated, however, the native beliefs are far from certain to us. Now and again, one might think, they credited a sort of dualistic spiritual possession exactly as if one spirit remained in the figure, while the other

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wandered about or chose another domicile.

Young natives are admitted to the secret associations only after spending a novitiate in the bush with fellows of their own age — often only with the spirits — entirely deprived of contact with their families and for the first time in their lives becoming acquainted with their association's traditions of magic. Often these boys live as dead spirits, as is indicated by the manner in which their bodies are painted. Admittance to the secret society, coinciding with the seasonal changes in Nature, appears to be a sort of resurrection symbol which imparts a corresponding psychic exaltation.

Among the ancestral statues from New Guinea, the skull and the protecting totem-bird above it are given the most plastic handling, while the body is left a flat surface. Occasionally one of these bodies is a mere ornamental pole. By way of interpretation it may be said that the skulls are regarded with particular veneration, and kept with the skeletons, being carefully transported when the huts are moved or changed.



The skeletons, therefore, may be symbolized by these poles, while the special sacredness of the skulls may be the modern residuum of an ancient skull-cult. It may also be that the ancestor-statues of Geelvink Bay, Dutch New Guinea, in whose huge heads the skulls are frequently placed, are regarded as the masks of the ancestral spirits. Further, the skeleton-like figures of many German New Guinea

A TOTOK, OR KULIBU, CARVING FROM THE HUTS OF THE SECRET SOCIETIES IN NEW MECKLENBURG. IT REPRESENTS A BLACK HUMAN HEAD CROWNED BY AN OWL. A BEAST CLINGS TO THE HUMAN FIGURE AND HIS *Manu*, OR TOTEM-BIRD, STRUGGLES AGAINST IT.

statues resemble the Korvar balustrades of Geelvink Bay. The plastic treatment of the head may indicate the native conception of the ancestor as a mask-wearer; and similarly the mask-dance may be regarded as a dance of the ancestors penned in the masks themselves. As for the sculptured totem-birds used as hand-implements in the dance, it is the dancing figure of the bird, not the dancer himself, which is important.

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The Bismarck native renders many of his tools and weapons ornate with carven masks and totem-animals, undoubtedly for reasons of magic. His shield is carved by the New Guinea aborigine with the likeness of a Medusan mask of horrifying aspect or with special symbolic ornamentation having a definite meaning and the purpose of bewitching his enemy's weapons of both offense and defense. The collection is particularly rich in two distinct types of masks. The long-nosed is frequently encountered along the estuary of the Ranu and in the Twenty-Mile Islands, while the other, a broad-faced type, decorates many shields and lends itself to picturesque and ornamental treatment.

Similar ornamental complications and a strong dramatic flavor characterize the art of New Mecklenburg, New Pomerania and New Hannover. The tremendous *uli* figures of Lamasong and the chalk statues from the Rossel Mountains are astonishing for the restlessness of their workmanship. The masks of these islands owe their careful examination to the work of Parkinson, who studied with especial particularity the *tatuanas*—helmet-masks with a twisted hair-ornament crowning the head while a garment of foliage wraps the body. Pantomines in these masks are—or were—given in honor of the dead. Thus, for example, the death-struggle between the hornbill and the snake, the dancer equipped with the hornbill-totem holding the carved hornbill head in his mouth.

Taboo to the women and children, these masks were kept in carefully guarded mask-houses. The *kepong* masks are kept over the *tatuana* masks. The former, richly carved, are not for the dance, but are used by the medicine-men and others as they go

silently from hut to hut to collect the expenses of the festival in shell-money. The *tatuanas* are practically always given a mourning headdress: the sides of the head shaven, the crown surmounted by a raised twist of hair dyed yellow Often the tongue is carved as protruding, which may perhaps indicate that spitting can fend off magic influences. Not dissimilar to the skeleton-like New Guinea ancestral figure-poles, these helmet-masks prominently display the bony configurations of the head, even though and when they are given a freely ornamental interpretation. The *kepong* mask, on the other hand, always portrays the bird or *manu* of the dead man. By this totem-symbol his clan and the connection between him and his clan-animal can easily be recognized. Frequently, too, this totem-animal is painted on the body as a sacred decoration. The *kepong* mask depicts the struggle of the totem and the epic of its animal, while the *manu* baffles the terrifying demon, posed as a serpent writhing about its chosen prey.

The art of New Mecklenburg, New Pomerania and New Hannover is especially satisfying in its epic representations of combats between demons, as well as of myth and fable. The *matua* mask-crests are still more varied and violent in character, and their public appearance is hailed with great lamentation. Other sculptures, such as the *kulibu* and *totok* carvings, are kept in closely-guarded huts and never exhibited

No other art so clearly and emphatically displays mental instability due to the continuous presence of demoniac hordes, and the spiritual tension common to all these islanders which invariably goes hand in hand with social disintegration.

CULTURAL EVOLUTION IN GUATEMALA AND ITS GEOGRAPHIC AND HISTORIC HANDICAPS

By MANUÉL GAMIO

(Translated from the original Spanish by Arthur Stanley Riggs)

With this issue Dr. Gamio's findings and technical data come to a close. His Field Expedition in Guatemala last winter produced certain very definite results. His conclusions, as they have appeared in this magazine, have aroused interest and considerable discussion, here and abroad. Several of the authorities on precolumbian chronology and development differ sharply from Dr. Gamio, who welcomes this divergence of opinion with its corresponding stimulus to further research, as he stated before taking the field. But in any case, regardless of what time produces as the consensus of opinion, Dr. Gamio has gathered a respectable body of facts in person, and by his work among the museum and private collections of Guatemala, Mexico and the United States, has laid a comprehensive, detailed foundation no future student can disregard. The Archaeological Society of Washington has thus contributed notably to the solution of one of the most interesting problems in the whole range of American Archaeology.

(The section of the preceding instalment put into English by Dr. Gamio ended with the close of his Section III. Mr. Riggs' translation continues.)

IV: CONSIDERATIONS OF PREHISPANIC ARCHITECTURAL EVOLUTION

The Archaic mounds of Guatemala—for example, those at Miraflores—probably belong to an evolutionary stage anterior to that which characterizes similar mounds in the Valley of Mexico, typically represented by the mound at Cuiculco. Although the internal structure of the former is like that of the latter, of clay and adobe, they lack the revetment of broken stone to be seen in Cuiculco. Another notable difference is that the Guatemalan form is at times conical, at others semi-elliptic or semi-oval, whereas in Cuiculco there appear, clearly defined, the bodies of two great superposed cones constituting the mound. The Archaic pottery in its turn appears to show a certain evolutionary priority as compared with what we find in the upper layers of Archaic strata of the Valley of Mexico.

It is impossible that the culture represented by the mounds cited—of such very elementary structure—could

transform itself at one stroke into the complete architectural system of Primitive Maya type represented by the monuments of Quen Santo, Zaculeo, Aguacatán, Uatitlán, Rabinal and Pueblo Viejo, which is characterized by pyramids whose bodies are prismatic blocks, by walls, salons, staircases, etc. Accordingly, it is very likely that the Archaic Toltecs who were already changing the system of superposed cones in Mexico to one of superposed pyramidal prisms, imposed their new architectonics upon the Archaics and Neo-Archaics of Guatemala, thus forming the Primitive Maya style. Because of geographical reasons and special social development, the Primitive Maya architecture transformed itself into the Historic Maya in the regions of Petén and Yucatán by adding to the Primitive Maya elements already alluded to, the following among others: of Historic Maya character, the almost exclusive use of square-hewn stones in dressing both exteriors and interiors; stone roofs, and combs, mural decoration in both low and high relief, etc. Truncated cones in pyramids and in the stylobates of edifices appear fre-



WASH DRAWING BY DON RAFAEL YELA GUNTHER OF ARCHAIC FRAGMENTS DISCOVERED BY DR. GAMIO IN HIS EXCAVATIONS AT MIRAFLORES.

quently in Historic Maya architecture, even in the oldest monuments, such as Temple II at Tikal. On the other hand, Aztec architecture of the last period, belonging to Mexico and typically represented by the pyramids of San Bartolo Tenayuco and Cuernavaca, did not exercise a fundamental influence on the Historic Maya. Some of its principal characteristics—such, for instance, as the two stairways giving access to the plane tops of the pyramids—do not appear at all in the Historic Maya, whose single stair is characteristic of the Archaic Toltec and Toltec.

V: SUGGESTIONS FROM THE ARCHAEOLOGICAL AND SEISMOLOGICO-ARCHAEOLOGICAL POINT OF VIEW

At first sight it seems that various aspects of the Archaic and even of the Neo-Archaic of Guatemala, are earlier in the evolutionary sense than the Archaic and Archaic Toltec of the Val-

ley of Mexico. For this reason it is necessary to study the question of priority most carefully. Since the current of lava which inhumed the Archaic centres of Cuicuilco and Copileo has until the present constituted the only known horizon of Archaic culture, the logical course for an inquiry to pursue is to determine if possible whether the Archaic and Neo-Archaic of Guatemala were contemporaneous with the corresponding cultures in Mexico which were overwhelmed by the lava, or if they were earlier.

Unfortunately the various cultural stages or sub-periods reached between the arrival of the Archaics in the Valley of Mexico and their destruction by the lava flow, are unknown. The scanty and inadequate material available is a confused mixture of diverse and undetermined degrees of cultural development. The same may be said of the Archaic in other parts of Mexico—as Querétaro, Guanajuato, Jalisco,



A COLLECTION OF ARCHAIC POTTERY IN QUETZALTENANGO, GUATEMALA.

Colima, etc.—where there are Archaic ceramics and sculptures whose level of artistic development is comparable with that of the most advanced Toltec and Maya types. Nevertheless, one also finds there much sculpture and pottery quite as primitive—perhaps some more so—as anything in the Valley of Mexico. It remains, therefore, to fix the principal characteristics of the various types and sub-types of the Mexican Archaic Toltec before we can authoritatively identify and characterize the Guatemalan Archaic.

With regard to Guatemala, it is first essential to make a geologico-archaeological exploration to localize the dry beds of hidden *cuencas* or other depressions in which the strata are regular and conveniently disposed for investigation, and which, moreover, contain archaeological remains. Then stratigraphic excavations should be made, where practical following a direction roughly parallel with the Mexican frontier in the mountainous region. By doing this we might well chance to stumble upon the itinerary followed by the migratory currents of Archaics, Archaic Toltecs and perhaps even of the Toltec Aztecs also. For example, one series of such excavations could be made at Champerico, Retalhuleu, San

Felipe, Quetzaltenango, Momoxtenango and Huehuetenango, and another at Quen Santo, Chaculá, Nentón, Tetatán, San Pedro Necta and Colotenango.

Knowing already the characteristics of the Archaic and Archaic Toltec on their entrance into Guatemala, it would be reasonable to make three explorations: the first in the eruptive cordillera—having as its regional axis the line Quetzaltenango-Amatitlán—should settle for us the question of the possible predominance here of the Archaic and Neo-Archaic cultures, and in such case identify and classify their representative remains, including those from the cemetery of Salcajá and from Arévalo-Miraflores, of which mention has already been made.

The second investigation should follow the approximate direction Huehuetenango-Rabinal-Salama, in the sedimentary cordillera. This study would seek to learn whether in fact the Neo-Archaic and Primitive Maya cultures predominated in this area—above all, the latter—and, should this prove to be so, to identify and classify those other monuments which, in addition to those of Chaculá, Quen Santo, Zaculeo, Aguacatán, Utatlán, Rabinal and Pueblo Viejo, characterize Primi-

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Courtesy The Heye Foundation

STONE IDOLS OF THE ARCHAIC PERIOD FROM ZACUALPO, GUATEMALA.

tive Maya architecture. Finally, the third exploration ought to prospect thoroughly the boundary zones of the Departments of Vera Paz and Petén, roughly between parallels $15^{\circ} 30'$ and 16° , since it is very probable that interesting vestiges of the architectural transition from Primitive Maya to Historic Maya times are to be encountered here.

VI: SEISMOLOGY

Since in Guatemala no scientific data are available by which we can ascertain either the homoseisms* which determine the duration and extension of terrestrial movements or the isoseisms* which, in accordance with the Mercalli or any other scale, determine their intensity, it may be considered profitable to make the following in-

* See Glossary in last issue for definitions. This passage is not clear in the original text and the vulcanologists consulted preferred not to change the reading given.

vestigations of a preparatory nature as adequate seismological stations are lacking.

There could be drawn up, though of course subject to corrections, a chart of isoseisms corresponding to degrees VIII, IX and X of Mercalli, this being based upon the degree of destruction of many edifices still in evidence, and upon the few records which exist.

To ascertain which are the geological faults that have produced the principal earthquakes, it would be necessary to explain to the natives the general aspects of such faults and to ask them if, after earthquakes, they had noted such modifications of the terrain, with the object of bringing the changes back into memory. Following this method, the writer took the opportunity of reconnoitering the line of the fault which in all probability produced the



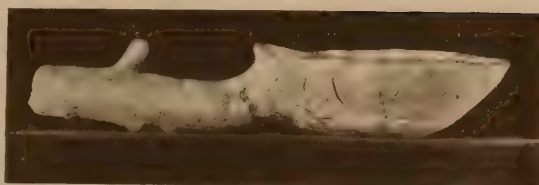
AN UNUSUALLY EXPRESSIVE ARCHAIC DEITY SIMILAR TO THOSE STUDIED BY DR. GAMIO ON THE MIRAFLORES PLANTATION.

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earthquakes which destroyed the capital in 1917-18. This fault lies to the east of the city, some four or five miles distant, and follows a general N-S line, passing through the villages of Rodrigitos, Canalitos, Punta Parada, etc.

Finally, the writer was informed that there had been "crazy earthquakes". This name is given popularly to movements which do not destroy groups of buildings or villages situated in the sections most severely shaken, but which, on the contrary, appear to work their greatest havoc in villages and upon structures farthest away from the focus of activity and subject only to less intense shocks. A typical instance is to be found in this same capital of Guatemala. A number of blocks in the heart of town were not destroyed, notwithstanding they were built of the materials employed in the construction of the rest of the city, which was destroyed.¹

Purely as an hypothesis to explain this amazing phenomenon, it may be



Courtesy American Museum of Natural History

GUATEMALAN INCENSE BURNER OF ARCHAIC TYPE FROM WHICH WERE DERIVED WITH BUT FEW MODIFICATIONS THE INCENSE BURNERS OF MAYA, TOLTEC AND AZTEC TYPES.

suggested that there are in the subsoil of Guatemala deposits of loose tuff² probably forming sands or gravels. When these materials are laid down upon soil sharply inclined from a hard tuff, it is quite probable that they produce tremendous slips at the beginning of the earthquakes, the movements being naturally much more intense in the immediate vicinity than where the structure is generally solid. Soundings made in spots where these seismic anomalies have been noted would produce results beyond doubt.

Among the principal literary sources consulted, notwithstanding their inadequacy and antiquity, may be mentioned the works of Dolfus de Monserat, Montessus de Ballore, Rockstrof and Larde, which refer in general to Central America, and the latter particularly to Salvador.



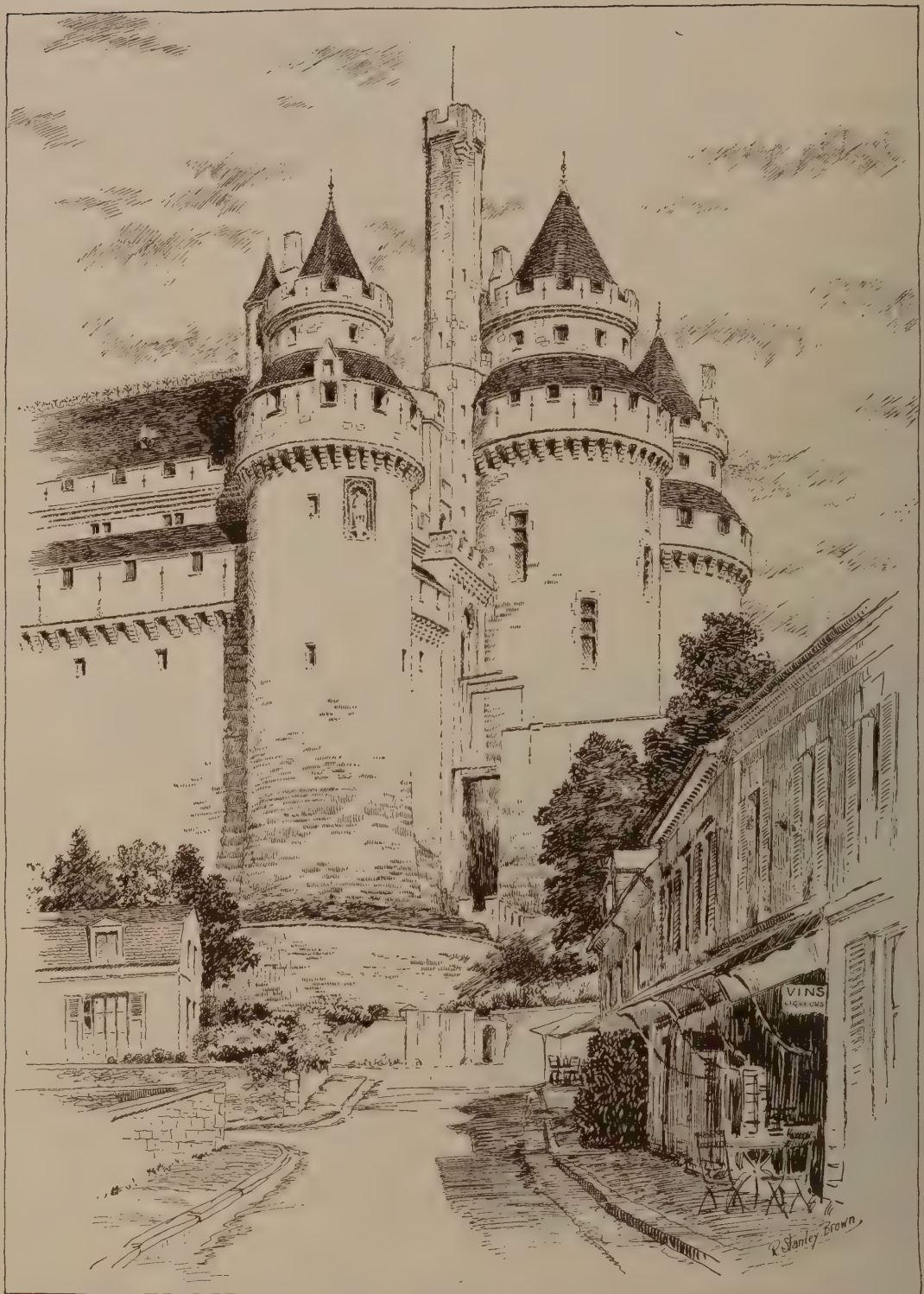
ARCHAIC TYPE SPECIMENS FROM A PRIVATE COLLECTION IN GUATEMALA.

¹ (Footnote by Dr. H. S. Washington, Geophysical Laboratory of the Carnegie Institution of Washington.)

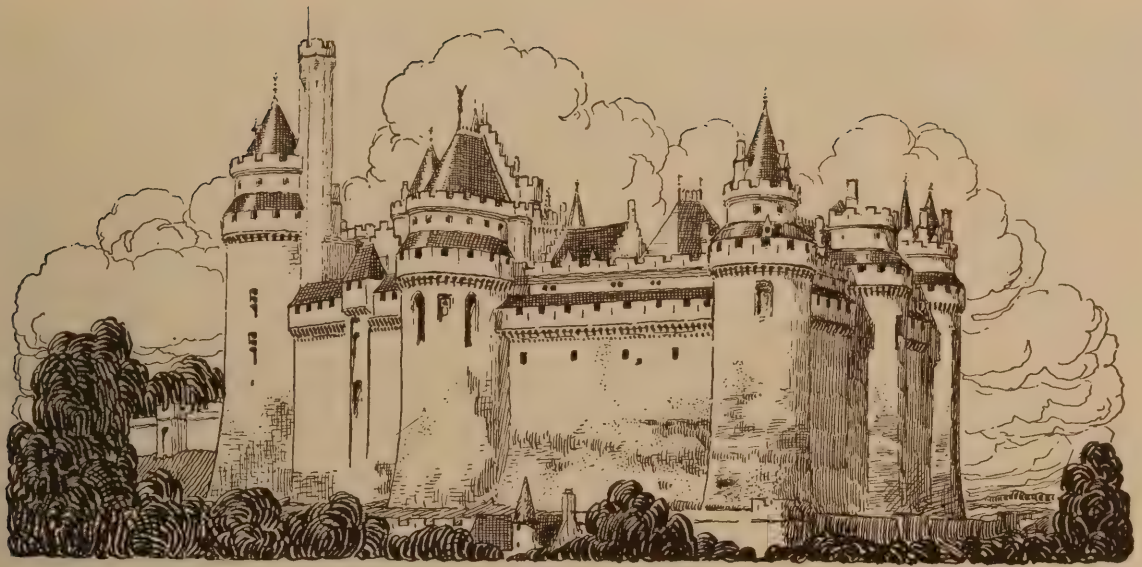
The author gives a map of the City of Guatemala, which unfortunately cannot be reproduced here. This map shows the relative damage done by the earthquake to the different quarters of the city, the eastern, western and southern portions suffering the most damage, while the least damage occurred in the center. It also clearly shows that the city is situated, possibly on a low hill, at the headwaters of three streams to the north, east, and southeast. Judging from what the author says, it may be presumed that the central part of the city is situated on what he calls lava or "hard tuff", while surrounding the city are alluvial deposits laid down by the streams. This greater destruction upon alluvial soil than on more solid material is quite in harmony with the effects of many other earthquakes, such as those of Kingston, Jamaica (1907), and of San Francisco (1906), and explains the peculiar distribution of the degrees of destruction noted by the author, which is rather unusual in the topography of earthquakes.—H. S. W.

(The map is available to anyone who cares to examine it in the office.—Editor.)

² See Glossary in last issue.



PIERREFONDS THE IMPREGNABLE, RESTORED BY VIOLET-LE-DUC, CARRIES ONE BACK INTO THE HEART OF THE STORMY FOURTEENTH CENTURY.



EVERY DEVICE FOURTEENTH CENTURY MILITARY SKILL COULD DEVISE WAS EMBODIED IN PIERREFONDS, AND ITS RESTORATION GIVES A PERFECT PICTURE OF THE UTMOST IN DEFENSE FRENCH GENIUS OF THE TIME COULD PRODUCE.

PIERREFONDS

By KATHARINE STANLEY-BROWN

Illustrated by Rudolph Stanley-Brown

TO go to Pierrefonds, to climb the worn stone steps, and cross the drawbridge leading to the Gothic gateway of the château, is to step back into the fourteenth century at one of its supreme moments. The thirteenth and fourteenth centuries, terminating ages of war and barbarity, achieved for the first time in their great fortress castles not only the maximum of defense against war but of comfort for their inhabitants. Pierrefonds, restored to its smallest detail, stands as the best example in France today of these two achievements, for its richly decorated rooms with their gorgeous fireplaces bespeak a luxurious comfort undreamed of by the great ladies of the twelfth century, while its system of defense made it impregnable against all save artillery, at that time not a menace.

The château stands on a high hill dominating a little town, noticeable only for the mineral springs from which derives the name of Pierrefonds—*petræ fontes*—and its church, the priory of St. Sulpice. Of this the crypt was built in the eleventh century, and the rest in the fourteenth and fifteenth centuries. The first castle appears to have been constructed in the twelfth century, and occupied by Nivelon, founder of the priory of St. Sulpice. But in another hundred years the entire family of Nivelon had become extinct, and the Kings of France seized the structure. In 1392 Charles Sixth gave the fief, with all of Valois, to his brother Louis d'Orleans, who commenced the actual fortress, making it a suitable residence for a *grand Seigneur* and large enough to contain a tremendous following. Indeed, it is with this first Duke of Valois

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that the castle is most clearly associated, for its subsequent history was mainly a series of violent sieges. After the assassination of the Duke by Jean Sans Peur in 1407, the castle was attacked by the Burgundians, who were repulsed. But the following year it was practically sold to Jean Sans Peur, to whom, after a short defense, the doors were opened upon payment of 2,000 *ecus d'or*. In 1413 it became the property of Charles d'Orleans, the heir and poet son of Louis d'Orleans, but he was neither interested in living in it nor defending it. Seven years later the English attacked and occupied it, but later it returned from their hands to the French crown. In 1588 the Leaguers under the Sire de Rieux occupied it, and although the Duc d'Épernon and the Maréchal de Biron both attacked it, not until Rieux was taken in an ambush and hanged did the castle change hands. Then the new governor sold it to Henry the Fourth. Under Louis XIII it was condemned to destruction, and dismantled under the orders of Richelieu. Fortunately these orders were only partially carried out.

Now it is not hard to imagine what such constant years of warfare and destruction would result in. By the nineteenth century Pierrefonds was a roofless, moss-grown, though still impressive ruin. Napoleon the First, seeing it in 1813, recognized its historical importance and purchased it for thirteen thousand francs. Its restoration was not undertaken, however, until 1858, when Napoleon III gave orders to Viollet-le-Duc, that indefatigable student of the Middle Ages, to carry out its complete reconstruction.

He restored it without and within, trusting to his imagination necessarily more often in the interior decorations

than in the outside walls and towers of which there were visible remains. After Viollet-le-Duc died, he was succeeded by E. Boeswillwald, who finished the work in 1895. Again the eight great towers, named for doughty warriors once popular in the Gallic mind, rose from their bases, each one hundred and twelve feet high with walls from fifteen to twenty feet thick. The towers of Charlemagne and Caesar on the south defend the entrance to the château and form two sides of the great square donjon. The towers of Artus, Alexander and Godefroi de Bouillon protect the western wall and are connected inside on the ground floor by the guard-room, and on the first floor by the room of the Grand Seigneur. The tower of Judas Machabée on the east contains the lovely Gothic chapel, its entrance surmounted by a window with flamboyant tracery. The last two towers, those of Josué and Hector, on the north, have carved high up on their outside walls, as have all the other towers, figures of the warriors from whom they received their names. On the southern wall near the entrance there is a beautiful sculptured bas-relief of the Annunciation.

It is these scattered bits of charming decoration and the carving of the wall-panels and chimney-breasts throughout the château that mark Pierrefonds as an architectural link between such grim, warlike fortresses as Lôches and the Bastille and the exquisite châteaux of the Renaissance, where defense was not considered and decoration and beauty of line were of the first importance, as at Azay-le-Rideau, Chenonceaux and Villandry. There is early carving to be seen in the interior court at Pierrefonds, in crestings, balustrades, capitals of columns, keys of the

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vaultings. There are fantastic animals and figures of the Moyen Age. One gargoyle is a great alligator flattened against the wall, from whose open mouth water poured from the roof to the stone courtyard below. Within, the mantels of the fireplaces are carved and ornamented with elaborate and characteristic figures. The loveliest of all is that in the great Hall of the Nine Heroines. In this room the Seigneur held his courts of justice and received homage from his knights, and here as well were given the banquets, balls, fêtes, and courts at which *trouvères* and troubadours recited and sang their ballads. Upon all these scenes looked down the sculptured heroines above the fireplace, their delicate faces peering out from beneath elaborate hennins and wimples. Their names were more familiar to the ears of the *seigneurs* of those days than to ours: Deifemme, Hippolyte, Ménélippe, Penthéséléa, Tanqua, Thanyris, Delphila, Lampédo and Semiramis.

Among the many castles which Louis d'Orleans built or acquired, the strongest and most famous was the now ruined castle of Coucy. When in 1390 he abandoned this fortress and commenced to remodel Pierrefonds he determined to make it impregnable. Coucy had been strong, but the solidarity of his political position was not as great as it had been. He caused two *chemins-de-ronde* to be built crowning

each tower instead of the usual one. The upper ones naturally had not machicolations through which to pour boiling oil or molten lead, but like the lower ones they had crenelations through which to hurl stones, and *meurtrières* or narrow loop-hole windows through which to shoot arrows. These loop-holes were placed only high up in the towers, and the lower walls left windowless.

Extraordinary precautions against capture were taken. One had to circle the whole château in the space between the castle walls and the castle barriers before the entrance could be reached, and the stairways in the towers were built in short flights alternating on each side, so that anyone attempting to climb up was forced after an ascent of one flight to cross a guard-room to reach the next.

Louis d'Orleans had need for these precautions. His right to the rule of the kingdom, as regent for his insane brother Charles VI, was denied by both his uncle the Duke of Burgundy and the latter's son, the Duke of Berri, called John the Fearless. Louis' guilty attachment for the Queen, Isabel of Bavaria, added to his danger, and during the fourteen years in which he reconstructed Pierrefonds he studied and embodied in it every engine of war and system of defense then known. It had required five hundred men to defend his former castle



LOUIS OF ORLEANS AND VALOIS, ARMED CAP-A-PIE,
STILL, GUARDS HIS MIGHTY CHATEAU.

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of Coucy, but he so rebuilt Pierrefonds that sixty men could control its longer sides and forty each of the shorter. To besiege it would require at least 2000 men, and that—as he carefully calculated—was more than the Duke of Burgundy could command.

Until his regency Louis, married to Valentine Visconti of Milan, had led a peaceful and happy existence at his ancestral château of Blois and later at the little Hôtel de Bohême in Paris. To these homes Valentine brought the cultured taste of an Italian of the period. Had her influence and power been more general, the Italian spirit might have been sooner felt in France. But her husband's uncertain position changed him from a genial patron of art, literature, and architecture, into a warrior prince. His statue, cast by Frémiet at the time of the restoration, is that of a

fully armed knight on horseback. It commands the whole courtyard as it should, defiant and ready, as Louis himself might have had we ridden into his courtyard in the year fourteen hundred. Only the pages, the men-at-arms, the hounds, the ladies at the balconied windows, are lacking today. And perhaps the banners and trumpets to greet us, for assuredly no one ever entered here in the days of the first Duke of Valois who was not an honored and expected guest. All others battered against its walls in war and hatred, or were dragged within its gates in chains. Pierrefonds is as majestic, as tremendous, as impressive today as it was six centuries ago, standing alone on its wooded hill, a glorious and satisfying reincarnation of the Middle Ages.

THE GUATEMALA EARTHQUAKE OF 1917

By HENRY S. WASHINGTON

A disastrous series of earthquakes occurred at Guatemala City in 1917, beginning on December 25 and continuing until the 31st, the shocks recurring in January, 1918, and even after that. Much of the city was destroyed, including the cathedral, palace, theater, the American and British legations, and many other prominent buildings. There was comparatively little loss of life.

An interesting feature of the map sent by Dr. Gamio with his report is that the outer parts of the city suffered more than the central. If this is so, it may be explained by the central part being built on solid volcanic rock, while the outer parts were built on surrounding loose tuffs or alluvial mate-

rial. Buildings on such unconsolidated materials suffer more damage than do those situated on solid rock, as was seen in the San Francisco earthquake of 1906 and in Kingston in 1907. The difference may also be due to differences in construction.

The initial shocks were locally attributed to a cessation of activity at the neighboring volcano of San Salvador: as to this no information is available. Brief notices of the occurrence are to be found in the *Bulletin* of the Seismological Society of America, Vol. 7, p. 142, 1917, and Vol. 8, p. 68, 1918. The earthquake is described by Dr. S. G. Morley in the *American Museum Journal*, Vol. 18, p. 201, 1918, a publication I have been unable to consult.

NOTES AND COMMENTS

The capacity of beauty to stir up discussion and trouble men is sempiternal. The theft of the *Mona Lisa* in 1911 aroused the entire art world, and now comes a Chicago connoisseur, Maurice Goldblatt, who says the second *Mona Lisa*, owned by Admiral Fatou of the French Navy and on exhibit in New York, is not the original, and not a Leonardo at all, but a Boltraffio. The two pictures of the Florentine lady with the dubious smile are so alike the French Government had M. Edouard Jonas examine the Fatou painting. After consultation with Mr. Goldblatt the decision was reached that this second canvas was the work of Leonardo's pupil, Antonio Boltraffio, who painted it when his master sold the original to the French King, Francis I: Boltraffio sold his work to the lady's husband, Messer Francesco di Bartolommeo di Zanobi del Giocondo, a rich noble who probably neither knew nor especially cared whose brush achieved the result which has occasioned so much speculation in recent years, and made even the best informed wonder at times whether the picture returned to the Louvre was original or copy, and from whose hand it came.

Fresh discoveries at Cyrene have recently been announced by the Minister of the Colonies for the Italian Government, Cav. Comm. Rodolfo Micaelli, according to *La Tribuna* of Rome. The newspaper is presenting an elaborate series of articles dealing with the archaeological work in the colony which is being carried on successfully by Dr. Giacomo Guidi. Comment is supplied by the archaeologist Signor Giulio Emmanuele Rizzo. The great discovery was that of a superb head of Zeus, shattered into many fragments but which eventually was consolidated and formed, according to both archaeologists, a marvelous copy of the head of the Olympian Zeus by Phidias. In the pronaos of the temple cella on April 30 an inscription was found confirming the excavators' belief that the temple must have been dedicated to the Olympian Jove, considering which, what was more natural than that the Cyrenians should grace the structure with a replica of the original? Prof. Rizzo observes in his comment: "We cannot know—at least as yet—whether the Cyrenians had their statue completely carved from marble, or whether it was 'constructed' with other materials in imitation of its great prototype, the colossus of Olympia. Still less can we know yet whether the copyist—perhaps of the age of the Antonines—wished to reproduce in this head the type and all the details of the Phidian original; but this head, which we have practically intact, conserves beyond a doubt—so far as a translation of the technique of gold and ivory work into marble permitted, and within the limits of the artist's technical capacity—the stylistic intonation of the masterpiece of the immortal Athenian Master." An elaborate page-article in *La Tribuna* is the first popular publication of this interesting discovery.

NOTES FROM ITALY

(Adapted from *Le Vie d'Italia*)

Prof. M. Vauflery of the Institute of Human Paleontology has recently studied in detail more than fifty grottoes in Sicily, of which two have been systematically excavated. The general results of the work show that there appears to be entire absence in the Quaternary clays—when these exist—of any traces of man; and the presence, on the contrary, in almost all the grottoes, of evidences of a Late Paleolithic industry belonging to

a shell-working population later in point of time than the disappearance of the warm-blooded fauna. These archaeological horizons in general occupy the upper part of the fills in the grottoes, except that in numbers of them more or less destroyed, where there is no settled mud banked against the walls, or even where there have been calcareous infiltrations, there are but the rarest traces of another industry. Taken as a whole, these observations seem unfavorable to the widely held hypothesis that the Italian Peninsula once played a vital part in the populating of Europe by means of a Quaternary Siculo-Tunisian isthmus.

The municipal administration of Fano not long since ordered the razing of the ancient city walls. Shortly after the work was begun, the laborers encountered the remains of Roman walls and the jambs of a great gateway. The Direzione Generale dei Monumenti promptly intervened, stopping the work, and decreeing a "zone of respect" which will be laid out as public gardens.

The excavation of the Temple of Zeus at Girgenti, Sicily, thanks to the munificence of the English Colonel Hardcastle, is proceeding rapidly, and already entirely unexpected results have been obtained. The ancient debate about the telamones, which decorated the exterior facade and the side walls of the temple, seems now in a way to be settled. A number of these gigantic figures, almost intact, can be re-erected. The condition of the ruins, plundered of priceless fragments, tons of which were used to aid in constructing the mole of Porto Empedocle, is not such as to permit of a full reconstruction of the fragments still *in situ*. Nevertheless, enough remain to give an excellent idea of what this astounding temple originally was. The so-called Oratory of Phalaris [not far off] has been completely freed from the accumulated debris of centuries which hitherto has rendered almost impossible a study of the structure's details. This is now to be undertaken. In the church of San Biagio an excavation is proceeding with the object of uncovering the entire precincts of the temple of Demeter, which lies below and beside it. Already ritual "wells" or pits, filled with remarkable votive ceramics of Greek origin and many periods, have been opened. It is worth recording that hundreds of clay lamps have been found, circular in design and having from seven to seventeen spouts or beaks. They are believed to have been intended for religious use.

The National Institute of Ancient Drama has fixed the spring of this year for the cycle of plays to be given in the Greek Theatre at Syracuse, Sicily. A rich and varied program is promised. Ettore Romagnoli has prepared an Italian translation of Aristophanes' *Clouds*, and other translations have been secured of the *Medea* and *Cyclops* of Euripides, while there is a strong probability that a play of Sophocles will also be given.

[When the Athenian army and fleet were captured after their disastrous defeat by the allied forces, and the siege of Syracuse was raised, the prisoners were thrown into the *latomie* or quarries, from which the city's building stone had been hewn. After enduring terrible sufferings and being cruelly treated by the triumphant citizenry, some of the Athenians secured their freedom by reciting the tragedies of Euripides. The legend is still current in Syracuse that these former soldiers, returning eventually to Athens, found the old blind poet in the agora, and knelt before him with tears of gratitude. The presentation of Euripidean drama in the theatre of Syracuse, almost within a stone's throw of the quarries, is therefore most appropriate.]



ONE OF THE MAGNIFICENT TAPESTRIES IN THE MUSÉES ROYAUX DU CINQUANTAIRE OF BRUSSELS.
This plate was unfortunately too late for the Special Museum Number (February), for which it was intended. It is reproduced by
courtesy of the Museum, which had the tapestry photographed especially for ART AND ARCHAEOLOGY.

ART AND ARCHAEOLOGY

The National Poster Art Alliance, acting with and on behalf of the Chicago Voiture of the Société des 40 Hommes et 8 Chevaux, announces a national competition for the best poster-design for the American Legion. Prizes of \$1,000, \$300 and \$200 will be awarded. The contest closes August 15, and the awards will be paid before the sailing of the Legion delegates to the Paris convention in September. Full details may be had on application to the Alliance, 65-67 East 56th street, New York City, or Voiture 220, La Société des 40 Hommes et 8 Chevaux, Room 308, 160 North La Salle street, Chicago, Ill. In the announcement issued by the Voiture, artists are asked to visualize the tremendous work which has been accomplished by the Legion in community service, in aid of disabled members and their families, and in all that has made the organization a national force for good. The charter is quoted as the peacetime expression of the ideals which animated legionnaires in 1917 and 1918.

The ancient convent of La Rábida, Spain, whence Columbus sailed on his epoch-making voyage of discovery, has for many years been in a bad condition, and recently was found to have been so affected by disuse and the elements that immediate repairs were necessary if the structure was to be retained as a national monument. The repairs have been ordered made by the Spanish Government, and the old convent, which is diagonally across the river from Palos, and not far from Huelva, will be completely restored. It is to be hoped also that the towering, monumental shaft in the grounds will also be made secure. For some years it has been dangerously insecure, especially at the top. La Rábida is noted for having sheltered Cortés upon his return from Mexican conquest as well as for having been Columbus's point of departure.

Dr. Warren K. Moorehead, of Andover, has recently opened some hitherto unexplored Indian mounds in the Etowah section of northwestern Georgia. Copper plates with etched designs are being especially searched for. Dr. Moorehead has parts of one such disc, but it cannot be interpreted until more details are secured. The Indians of the locality assure the explorers that the mounds are not the work of their ancestors, whom they deny as builders of the tombs discovered. In February skeletons, beads, bits of textiles, pottery fragments, etc., were taken out, together with fragments of the copper plates already mentioned. The skeletons had been buried in layers or tiers in the red clay, enclosed by hewn stones. The oldest graves were at the bottom. It is thought that possibly some of the art represented in the discoveries may have originated in Honduras. The three principal mounds rise sixty, 203 and twenty feet above the site of a former Cherokee village.

OTTO KAHN ON ART.

"Incidentally, I would point out that to cultivate art, to love it and to foster it, is entirely compatible with those qualities which make a successful business man. It does not weaken a man's fibre; on the contrary, it makes it more elastic, more capable to withstand strain. Many examples might be cited, beginning with the records of ancient times down to such recently departed figures as Morgan, Frick, Widener, Juilliard, of men who were eminently successful in business and, at the same time, loved and cultivated art, and actively furthered its cause.

"It is a complete misconception to believe that art is a 'highbrow' thing, or that it is the plaything of opulence. Art is virile, red-blooded, of the people and for the people. It means far more to the masses than is generally realized by those who are but superficially acquainted with their lives and sentiments. It is a mighty element for civic betterment. It is a powerful educational factor. It is, or can be made, one of the strongest among those agencies which have power to influence the conceptions and the attitude, the ways and the manners, of the people.

"Art is democracy in its very essence. It is one of those fundamental things which unite us and make us kin in common understanding, common feelings, common reactions. It knows nothing of caste, class or rank. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to the greatest wealth."—*From an address before the Kiwanis Club of New York, by Otto H. Kahn.*

The daily press has been giving considerable space of late to the founding of the new capital city of Australia, called Canberra. It is two hundred miles from the nearest large city. It is a tremendous undertaking and involves an area of some twelve miles square, laid out by a Chicago architect, Walter Burley Griffin. Mr. Griffin was assisted by his wife, who is a product of the Art Institute of Chicago. Mrs. Griffin executed the architectural renderings and perspective sketches of the boulevards, parkways, civic, social and business centers of the wonderful new capital city. Mr. Griffin won the honor of designing the city from a competitive test. Canberra is designed to accommodate a population of two million and it is proposed to make it the world's finest capital.

Dr. George Grant MacCurdy of Yale University completed on February 4th a lecture tour of four weeks. He spoke twice at the University of Illinois, twice for the Davenport (Iowa) Public Museum, and once each for the Surgical Club of Omaha, the University of Iowa, Bloomington (Ill.), the University of Michigan, Detroit, the Toledo Art Museum, the University of Buffalo, the Academy of Sciences of Warren, Pa., and the Wyoming Historical and Geological Society of Wilkes-Barre. Dr. MacCurdy's lectures were on the subject of prehistoric archaeology and dealt largely with the latest discoveries as well as the work of the American School of Prehistoric Research, of which he is Director.

A rare XVth century Gothic tapestry, valued at about \$100,000, and illustrating the story of Perseus and Andromeda, has just been secured by The Cleveland Museum of Art. The tapestry recalls the great days when Columbus was claiming that the earth was round, and when Philip of Burgundy's own province was center of the weaving industry. There at Tournai was woven the tapestry just secured by Cleveland. In its threads the weavers told the story of the fair Andromeda with a wealth of quaint medieval detail. High up on a rock at one side is chained the nude Andromeda. At one side King Cepheus and Queen Cassiopeia, parents of Andromeda, bewail her approaching fate. Perseus, however, comes to the rescue and is seen about to deal a death blow to the dragon, which he has already transfixed with his spear. And finally Perseus and Andromeda are seen united, presumably married and about to "live happily ever after". The tapestry is ten feet, six inches high by fourteen feet, eight inches wide.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

Am'set: in Eg. mythol., one of the djinns of Amentis; he had a man's head.

Am'svart-ner: in Scand. mythol., the seas around the isle where Fenrer, the giant wolf and bane of the gods, was kept chained.

Am'y-clæ'an: pertaining to the old city of Amyclæ in Laconia or Sparta; **A. brothers**: the twins Castor and Pollux, fabled to have been born at Amyclæ in one legend; **A. silence**: the disastrous refusal to talk maintained by the people of Amyclæ in obeying a law forbidding false alarms of invasion; it caused the capture of the city when a genuine invasion occurred.

Am'y-cus: in Gr. mythol., the king of Bebryces killed by Polydeuces in a boxing bout to which he challenged the bravest Argonaut.

a-nab'a-sis: (Gr.) literally, a going-up; an advance, especially in the military sense; specifically (**A-**), the brilliant report by Xenophon of the expedition of the younger Cyrus in B. C. 401.

An'a-char'sis: a Scythian philosopher of the VIIth century, B. C.

A-nac're-on: a Gr. lyric poet. B., B. C. 563? D., B. C. 478.

a-nac're-on'tic: (1) the stanza-form used by Anacreon: four alternately rhyming verses of three trochees and one long syllable each; (2) erotic or amatory; convivial.

An'a-dy-om'e-ne: (1) Aphrodite emerging from the waves; (2) Apelles' statue of the goddess, showing her thus.

an'-glyph: in archit., a cameo-like relief.

A-na-huac: in Mex. hist., the Aztec (Nahuatl) name for the Valley of Mexico plateau as the ancient Indian kingdom of prehistoric times; about 75 miles long by 200 wide, with a mean elevation of 7,500 ft. (In the Nahuatl language spoken by the Aztecs, the term means "beside the waters", possibly referring to the settlements beside Lake Texcoco).

A-nan'ta: in Hindu mythol., a title given to Vishnu and some other gods, indicating "the infinite one".

A-nath': in Syrian mythol., the goddess of war.

An'ax-ag'o-ras: the Gr. philosopher of the Vth century B. C. often regarded as the originator of the modern sciences.

An-ax'i-man'der: a Gr. philosopher of the VIth century B. C., who first taught philosophy in the public schools.

An-cæ'us: (1) a son of Poseidon, killed by a wild boar in fulfillment of a prophecy that he would never taste the wine from his own vines; hence the cup-and-lip proverb; (2) an Argonaut and the son of Lycurgus, killed by the boar in the Calydonian hunt.

An-chi'ses: in Gr. mythol., the father of Æneas; rescued by his son, who carried him to safety as Troy burned.

an-ci'le: in Ro. mythol., the palladium of the city, a specially sacred shield reputed to have fallen from the heavens during Numa Pompilius' reign. (Eleven copies of it were made to prevent its possible theft, and carried with it in solemn public procession during the annual festivities in honor of Mars).

an-cip'i-tal: in archaeol., two-faced, or twin-formed; as, the two-faced head of Janus, q. v.

An'cus Mar'tius: the fourth king of Rome. D. about B. C. 610.

an-dab'a-ta: in Ro. history, a gladiator whose helmet contained no eye-slits; hence, one who fights blindly.

An-dhrim'ner: in Norse mythol., the deity of frost; also, the cook in Valhalla.

An-drei'a: public feasts in ancient Sparta and Crete.

an-drei'on: the chamber, or building, in which such public meals were given.

An'dro-cles: the Ro. slave of about the beginning of our era whose story is told by Seneca, Gellius, Ælian and Aulus. In Africa he drew a thorn from the inflamed paw of a wild lion, who later fawned upon instead of rending him when the two met in combat in the arena.

An-drom'a-che: Hector's wife. (Gr. = "the contention of men").

An-drom'eda: in Gr. mythol., the daughter of Cassiopeia and Cepheus, chained to a rock for sacrifice to a devouring monster in order to propitiate Zeus, whom her boasting mother had angered; rescued and married by Perseus.

an'dron: (1) in classic Gr. archit., the men's chambers in a house; (2) in churches and monasteries, the part reserved for men.

an'dro-sphinx: in Egyptology, a lion-bodied sphinx with a man's head.

And-va're: in Norse mythol., the dwarf, formed like a fish, who personified alert power. **A. force**: the cascade where Andvare lived in the guise of a voracious pike.

And-va're-naut: Andvare's magic ring, which brought misfortune to every possessor.

an'e-pig'ra-phous: in numismatics, lacking an inscription; said also of some architectural remains or fragments.

an'gel gold: gold of the finest quality, formerly used for minting the angel, or angel-noble, an Eng. coin of the XV-XVIIth centuries, valued at from 6/8d to 10s.

An-gel'i-co da Fi-e'so-le, Fra Gio-van'ni: a Dominican monk of Fiesole, born March 3, 1387, noted for his paintings, especially of angels. D., 1455.

An'ge-lo, Mi'chael: Cf. Michelangelo.

An'ger-bo'da: in Norse mythol., the Utgard giantess, mother of Hel, Fenrer the wolf and Midgard the great serpent.

An'ge-ro'na: in Ro. mythol., the goddess of silence (or possibly of repressed suffering), depicted with fingers upon her lips.

An'ge-ro-na'li-a: the festival-day of Angerona, 21st December.

An'ger-va'dil: in the *Sagas* of Iceland, Fridtjof's sword (lit.: the "wader-through-pain-and-sorrow").

An'gro-main'yush: Cf. Ahriman.

An'gus: in Celtic mythol., the god of love, who captured all who listened to his marvelous harping.

An'i-rud'dha: in Hindu mythol., a grandson of Krishna.

ankh: in Egyptology, the *tau* cross with a loop at the top; the symbol of generation or the creative power of life.

BOOK CRITIQUES

Mitteilungen des deutschen Archäologischen Instituts, Band XLIX. Pp. 252, xvii pl. 1926.

It is gratifying to learn that this important archaeological journal has resumed publication and that succeeding volumes will again be printed in Athens. The present volume contains an article of more than fifty pages on "The Theatre of Priene and the Greek Stage" by the greatest advocate of the no-stage theory, Wilhelm Dörpfeld, one of the greatest living archaeologists. He demonstrates that Von Gerkan's book on this theatre, in which Professor Allen of the University of California has also found errors, is wrong, that the late Hellenistic stage created by Von Gerkan never existed, and that the proscenium did not serve as a stage until Roman days. Von Gerkan himself has an article dating the statue-bases before the proscenium at Priene, and will at some future date answer Dörpfeld on the stage question, which most archaeologists thought had been settled. Möbius publishes several new inscriptions from Attica and Argos; and Preuner publishes some interesting material on Samos from the notes of Carl Curtius, who died in 1922. Welter has a detailed study of old Ionic temples, especially those at Naxos and Paros. Wrede, on pages 153-224, publishes a very detailed topographical, archaeological, and historical study of Phyle, which all students of Greek history would do well to study thoroughly.

D. M. R.

H. De Toulouse-Lautrec, by Achille Astre. Editions Nilsson, Paris. 1926.

Born with a congenital deformity, an abnormal shortness and debility of the legs, aggravated by a fracture in childhood, and with the stature of a dwarf, Toulouse-Lautrec was debarred from free and unembarrassed intercourse with all but those intimate with his mental superiority and sensitive nature. Normally constituted and enabled to mix with his fellow creatures on a common physical basis, he might have left as vivid and enduring a record of feminine grace and beauty as of the female vampire whom he made the chief object of his artistic observation. It may even be said that through his physical misfortune and

disqualifications, French art has been enriched by one of its most original and interesting manifestations. It was with a remorseless sincerity that he pursued his study of that class of women known as universally accessible. The vision of the artist was always clarified by the perspicacity of the psychologist. The light of humor plays over the creations of Dégas; an irony, poignant and tragic, envelopes those of Forain; a haunting melancholy pervades the light and charming fancies of the late Willette, the "Watteau of Montmartre". But Toulouse-Lautrec has fixed in indelible and incisive characters the feline and predatory female for whose production Paris may claim the palm. But behind the type is always the individual. Brazen or cynical, cruel or merely rapacious, each face is marked with a personal and special character of a common class. That remarkable study in the Luxembourg Museum, *La femme au boa*, with the metallic glance of the feline eye, the hard, thin lips, compressed in a smile of evil purpose, is certainly one of the most synthetic and forceful presentments that art has created of the woman versed by instinct and experience in wrecking the souls of men. It seems an incarnation of what Victor Hugo has called *le mal voulu*.

Between the character of his theme and his technical treatment of it, there is always an intimate correspondence: the coloration, the very paints, permeated with the atmosphere of the subject and applied, now with soft and delicate touches, now with harsh and incisive strokes. This correspondence of the mental evocation, and the visual sensation produced in his work, is characteristic of the artist in all his portrayals, whether of the rare studies of the Paris *élégante* of stage or society or of the tawdry and bedizened frequenter of the Menilmontant *brasserie*. It was that particular aspect of life—the pursuit of pleasure in the fevered night-life of Paris from its lowest and purely sensual to its more refined and æsthetic forms—that absorbed the exclusive attention of Toulouse-Lautrec. M. Achille Astre, the most recent of his biographers and an intimate friend of the artist, furnishes us with many new and interesting details of his personality, early life and education. His selection of reproductions with which his book is copiously illustrated, is representative of the artist's most characteristic and varied styles.

ART AND ARCHAEOLOGY

Toulouse-Lautrec died at the early age of 37. The intensity of his life and artistic effort, the feverish atmosphere in which he moved, and an increasing addiction to the use of stimulants shortened the span of a life already handicapped by nature.

EDITH VALERIO.

Aboriginal Rock Shelters and other Archaeological Notes of the Wyoming Valley and Vicinity, by Max Schrabisch. Pp. 186, 26 maps and plates. *Wyoming Historical and Geological Society*. Wilkes-Barre, Pa., 1926.

The courageous manner in which the Wyoming Historical and Geological Society has undertaken its Indian survey of the State of Pennsylvania reflects great credit upon the determination of Miss Frances Dorrance, the Director, to locate, map, survey and explore the archaeological stations of the state.

That the archaeological survey is seriously under way is indicated definitely in the publication of the monograph in hand. Mr. Schrabisch is eminently fitted for this work, and has had much experience in New York and New Jersey. Indeed, his surveys for the State Museum of New York and the New Jersey State Museum placed him at the head of all eastern rock-shelter archaeologists.

In outlining his field Mr. Schrabisch writes: "Little is known regarding the history of the several Indian tribes dwelling in and near the Wyoming valley prior to the advent of the white man. Having been the converging point of so many people, differing in culture and customs, one is here confronted with a veritable Gordian knot". He then enlarges on this culture-complex, and shows that it is the result of the contact of two great sub-divisions of the Indian race—the Iroquoian and the Algonkian. In turn each of these groups was further divided, both by time and cultural attainment. Since all the various groups and sub-divisions of stocks and tribes influenced the region and used the same general areas for camps and village sites, the distribution of cultural artifacts is confused. Only an expert can make any approximation of the identity of certain classes of articles. Mr. Schrabisch outlines the general characteristics of each group, and correctly interprets the great differences in pottery designs and forms. He describes the numerous rock-shelters and shallow caves in the Wyoming region and summarizes the results of excavations. Nothing of outstanding importance

was discovered in the way of specimens, but the mere facts are a genuine contribution to archaeology. The cave layers or deposits which were opened were not stratified as in the case of Finch's rock-shelter found by M. R. Harrington in Westchester County, N. Y., and there was no evidence of colonial contact.

In his summary the explorer says: "Pondering the evidence afforded by rock-shelter remains, it can hardly be doubted that they are to be referred to what is called Middle Algonkian, comparable to the culture-complex of New Jersey, with its crude pottery forms and stamped decorations, though frequently betraying the cultural impetus received through close contact with the Six Nations, their masters. As for other industrial types, dug up under rock-shelters, such as objects of stone, they are unquestionably to be correlated with Algonkian culture. . . . None of the ten rock stations discussed . . . afforded any proof of Archaic Algonkian occupation".

The value of this rock-shelter survey, and the report covering the activities of the Society in this direction, is considerable. To the mind of the reviewer it shows that the early Algonkian people did not early enter the mountainous regions of Pennsylvania or use rock-shelters until at the close of the second Algonkian period, and even then left but slight traces compared with the evidences left by the Iroquoian peoples who came at a much later date. There is nothing here comparable with the "cave dwellers" of Europe.

The survey shows, also, that the Wyoming valley was a place of passage rather than a homeland. Numerous tribes of at least three stocks traversed it and left their scattered remains. It is only when the Iroquoian peoples—the Andaste, Onondaga, Cayuga and Seneca—came upon the scene that culture-traces become positive and abundant. Indeed, the Iroquois used the Wyoming valley as an area in which to herd their southern vassals, and educate them in the folk-ways of their famous confederacy. It was here that Shikellamy was viceroy for the Six Nations council.

The report is well written and Mr. Schrabisch has an easy style that makes a perusal of the work a pleasure. The Wyoming Historical and Geological Society is to be congratulated upon this auspicious beginning of their wider survey of the 1,900 sites charted for study and examination.

ARTHUR C. PARKER.

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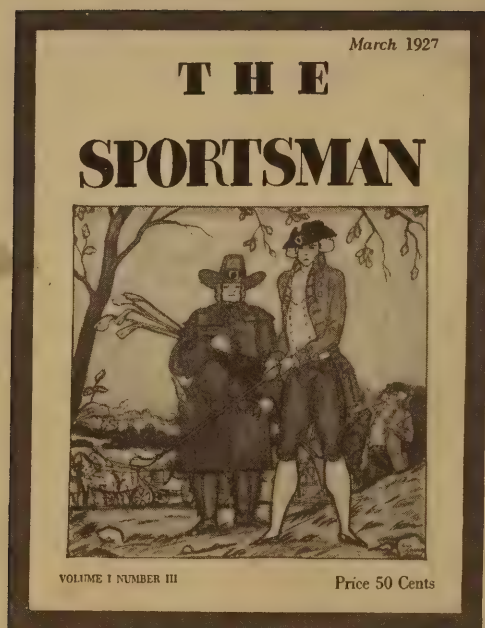
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Art and Archaeology

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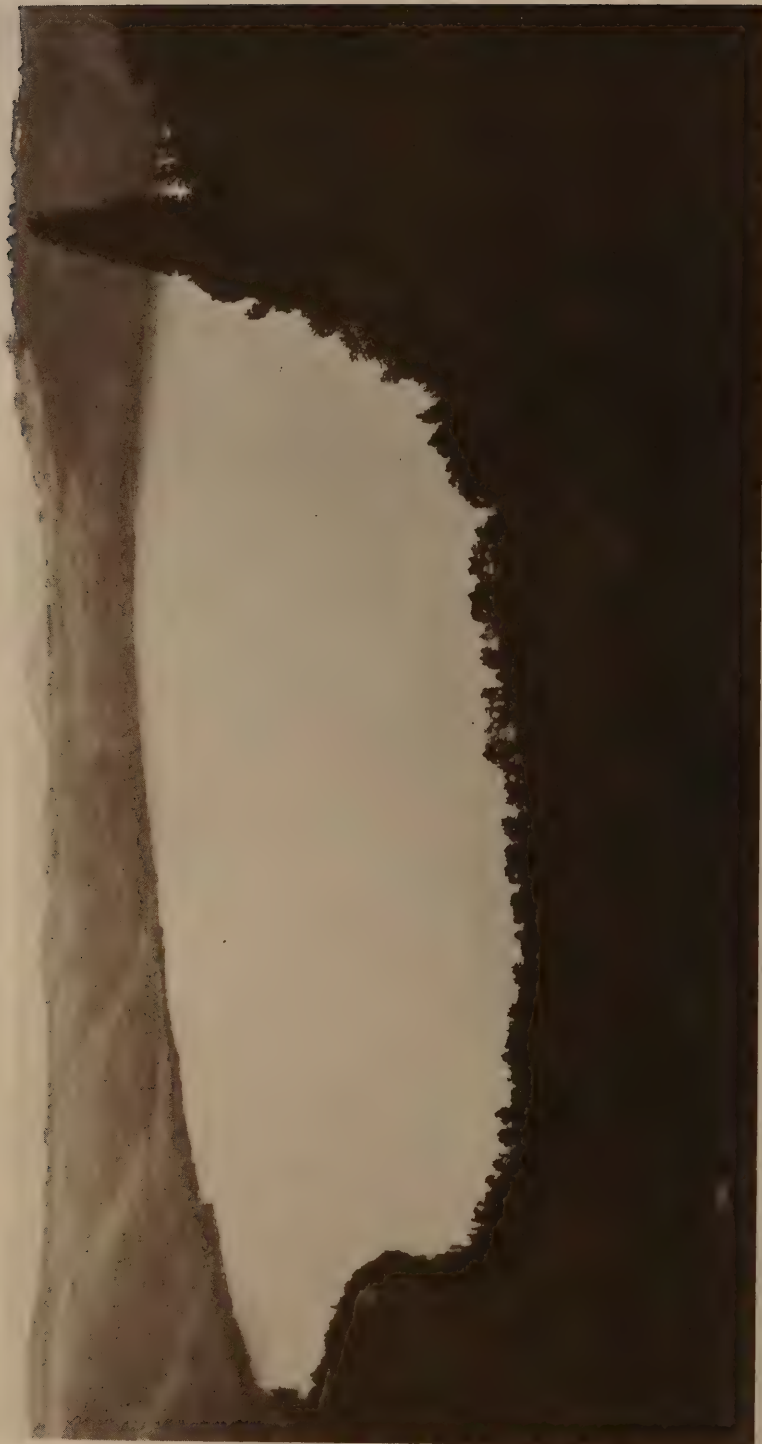
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LAKE NEMI NEAR ROME. THE "EYE OF DARK EMERALD" UP IN THE ALBAN HILLS BENEATH WHOSE WATERS
LIE HIDDEN TWO BARGES OF THE "MAD EMPEROR," CALIGULA.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIII

APRIL, 1927

NUMBER 4

CLASSICAL ART FROM ANCIENT SHIPWRECKS

By WILLIAM STUART MESSER

The present brilliant discussion by Professor Messer of Dartmouth is especially commended to all readers of ART AND ARCHAEOLOGY because of its scholarly qualities and authority. It must be sharply distinguished from the irresponsible contributions to the daily and Sunday press, most of which are mines of misinformation. The recovery of isolated finds, such as that of the bronze statue of a youth in the sea off Marathon in the spring of 1925, does not come within the scope of this article.

ARCHAEOLOGY is a protean divinity: divine because of the superhuman revelations which she vouchsafes us on ancient art and civilization; protean because of the countless guises which she assumes to carry out her restless search. In scholarly garb she excavates a forum, clears a temple area, or reclaims a theater. Dressed as an unskilled Italian laborer she drives her pick through the roof of an underground basilica or breaks into a treasure house of early Christian painting. Everywhere she interferes with private rights, but governments protect her and the populace applauds her. Recently, as Horace's impatient lord, scornful of the land, she has pushed out from the

shore and taken her toll beneath the waters.

The last three decades have seen the exploration of as many shipwrecks—romantic tales of adventure each of them—yielding a return far greater than could be expected from any fabled galleons of the Spanish Main. Of these, two are Greek and one is Roman.

The scene of one of these tales of luck in discovery and heroism in execution is laid off the coast of Greece. Southwest of the Malean promontory in the Peloponnesus—the Cape Horn of the ancients—separated by a narrow channel from Cythera, where Aphrodite was fabled to have arisen from the sea, lies the rocky little island of Anticy-

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BRONZE STATUE OF A YOUNG MAN IN THE NATIONAL MUSEUM IN ATHENS, RECOVERED FROM AN ANCIENT WRECK AT ANTICYTHERA, BROKEN INTO MANY FRAGMENTS. IT IS PERHAPS THE MOST BEAUTIFUL GREEK BRONZE THAT EXISTS TO-DAY.

thera, known today by its Venetian name of Cerigotto. In 1900 some Greek sponge-fishermen of Syme were sailing homeward from the African coast for the holidays of the Hellenic *Pascha* when the sea, true to its ancient ill-repute, blew up a gale and forced them to take shelter in the lee of Anticythera. Here, anchored in the quieter waters of the channel, about sixty feet off shore, when the weather moderated somewhat, the divers descended to ply their trade until they could continue their journey. One of these at a depth of about two hundred

feet beheld a dark compact mass, one hundred and sixty-five feet long, composed of statues of bronze and of marble together with the remains of a wrecked ship.* The diver realized the incredulity with which his story would be received and so, on being hoisted to the surface, he took with him the right arm of a philosopher to prove the truth of what he was about to relate.

This was a new type of fishing even to these men, accustomed as they were to make their livelihood beneath the sea. On reaching the mainland they reported their find to the Greek government. Interest rose to fever heat and the lack of complete details did not detract from the public's expectations. The government arranged with the divers to continue their search. They had at first but slight success. The sea was perversely rough, making operations impossible except for short intervals of calmer water, and the work, demanding too long a stay beneath the surface, was perilous to the health of the crews. Finally the government got word that the divers had struck and were refusing to descend because of the arduousness of their task.

Something had to be done. The work could not be discontinued. National pride had been aroused, and at Athens the question of salvage had become a political issue. The *Mykale*, a government transport, was loaded with the latest machinery and the needed supplies and despatched to the spot. The State's ministers boarded the vessel and on arrival at Anticythera pleaded with the divers in the name of all Greece to begin the search once more. This appeal was successful for a while, but trouble arose again.

* For the fascinating details of this search see the full account of the Greek archaeologist, J. N. Svoronos, *Das athenen Nationalmuseum*; or the résumé of Svoronos in Cagnat, *A travers le monde romain*.

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The workers were sponge-fishers, not archaeologists, and the risks were undeniable: a sudden chop threatened at any time to sever a diver's connection with his pumps and thus to end his life. And even when this was not true the strain and the hardship of working at so great a depth were such that all suffered and one diver died of the effects.

The wreck was in deep water, but so close to the shore that the larger *Mykale* did not dare to approach the spot for fear of grounding, and the operations still had to be carried on from the smaller boats. Meanwhile an immense rock was impeding their operations and the divers wanted to cast it aside. A minister on board the transport had a happy inspiration: the "rock" might not be a rock, but perhaps a colossal statue corroded by the sea. The smaller boats threw cables around it and dragged it, still beneath the surface, to where the *Mykale* could bring her more powerful engines into play. When the great mass was hoisted to the deck, the "rock" proved to be a marble statue much damaged by its long stay in salt water,—a Hercules of heroic size, as huge as the Farnese Hercules of the Naples Museum.

Further attempts were made and the results were highly gratifying though the site is not even yet entirely exhausted. The interest which the report of the wreck had aroused was not destined to disappointment, as was realized when the objects recovered were brought to Athens and added to the permanent collection of the National Museum. The surface of the bronzes after scientific cleaning proved to be in good condition, but the marbles were badly damaged by the chemical action of the water and by marine life. Among the latter were the Hercules just men-

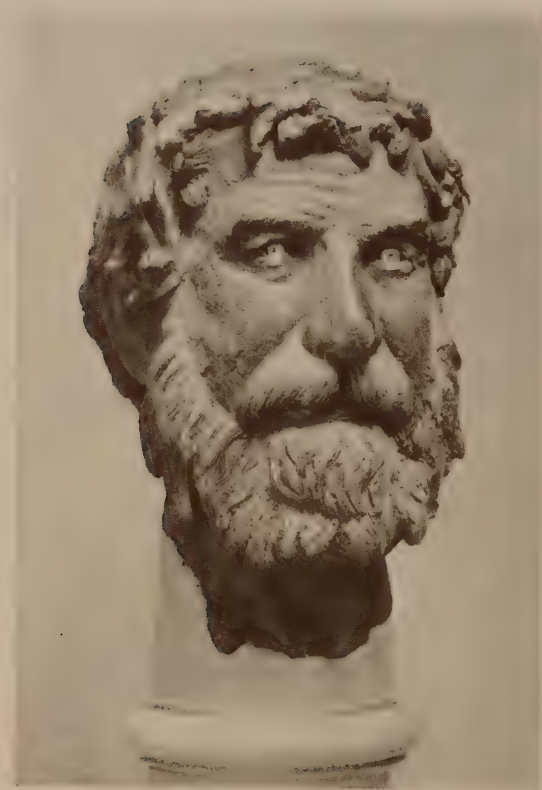


PROFILE OF THE ANTICYTHERA STATUE, SHOWING SUPERFICIAL RESEMBLANCE TO THE HERMES OF PRAXITELES.

tioned, twin brother of the Farnese Hercules, the head entirely worn away; a huge Apollo; two warriors at death grips; a resting Hermes; part of the torso of an Aphrodite of Cnidian type; a whole dissecting room of hands, arms, feet and legs. One hand and one foot, found covered by the sand, are as fresh as when they came from the sculptor's chisel. Parts of four horses, marble copies of bronze originals, have a special interest as showing a striking resemblance to the horses of St. Marks in Venice, the origin of which also is unknown.

The bronzes are the more important part of the collection. There are three excellent nude athletes, the head of a portrait statue of a thinker and, curi-

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BRONZE HEAD OF PORTRAIT STATUE. THE EYES WERE ENAMELED AND ARE MUCH CORRODED.

ously enough, the ship's astrolabe, a navigating instrument, the ancient counterpart of the modern sextant. But the gem of the find, recovered in many pieces and restored, is the more than life-size statue of a youth, variously identified as an Apollo, a Hermes, a Perseus or a Paris. Its importance can be estimated from the wide divergence of opinion as to its period and its authorship. Some have attributed it to the hand of even the greatest masters. This statue alone would place the cargo of the ship among the great archaeological discoveries of all time, though the passing years have modified, in some quarters, the first enthusiastic estimates.

What was this ship? When did it founder? Whither and whence was it

bound? Curiosity naturally raises these questions. But the evidence is not such as to make a definite reply possible. The date of the disaster has been variously placed from as early as 86 B. C. to a time as late as the Crusades. The Greek archaeologist Svoronos would like to believe the find a shipload of booty, bound from Argos to Constantinople some time around the year 328 A. D., to adorn the capital of the Eastern Empire. His defense of this theory is highly ingenious, and to the obvious objection that Anticythera is not on the way from Argos to Constantinople he replies that Poseidon's power obeys no traffic rules, and cites the sailors of his native land in his support. An earlier date than this, however, is congenial to the majority. One writer believes that we have here a pirate's hoard of statues, stolen from Greek towns, being carried to some central caché for later sale to the Romans. But whatever difference of opinion may exist on the score of these questions, on the great importance of the find there is not one dissenting voice.

The second of these ancient shipwrecks was discovered in 1907. Again the honor fell to Greek sponge-divers. On this occasion they were operating near the "stormy Syrtes" off the coast of Tunisia, eighty miles or so southward from the site of Carthage. When three and one half miles out from the small town of Mahdia, at a depth of one hundred and thirty feet, they came upon a mass of columns in the midst of which lay fragments of all sorts, particularly bits of bronze.* The romance of Anticythera was not unknown to them, and it did not take them long to decide upon the nature of their prize.

* For the details of the work of recovery see Merlin et Poinssot, *Monuments Piot* 17, 29 ff.; *Revue Archéologique* 18, 92 ff.

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They reported their find to the *Service des Antiquités de Tunisie* with the same type of corroborating evidence as at Cerigotto—sundry pieces of ancient statuary. The French government at once sent boats to the spot with divers, and the story of Anticythera was repeated—a tale of hardship and suffering and danger rewarded by gratifying achievement.

Today the objects recovered from the wreck fill four rooms of the *Musée Alaoui* in Tunis, the repository of the antiquities of Roman Africa and one of the great archaeological museums of the world. They are the most important collection in this museum as well as the most dramatic. Many of the objects have a very exceptional value for the history of Greek art. As you enter the first room, paved with mosaics from Roman Carthage and El Djem, you come upon a statue which is an original, and a signed original at that. It is an archaising herm of a bearded Dionysus signed by Boethus, a well-known Hellenistic sculptor of Asia Minor of the second century B. C., who had statues at such noted shrines as Olympia and



TWO MARBLE PIECES.

Salt water and marine life have treated the marble much less kindly. The Hercules of heroic size suggests the Farnese Hercules of the Naples Museum.

Delos. The inscription runs: Βοηθὸς Καλχηδόνιος ἐποίηι.

In the next room is a bronze Eros or Cupid, fifteen and a half inches high, the most beautiful piece of all. Extravagant claims have been made for it. The French savants who published the find would have it a statue from the hand of Praxiteles himself, the one described by the rhetorician Callistratus; or, if not this, at least a good replica of the statue made shortly after the time of the great master and thoroughly in his manner.

The other objects include statues and statuettes of gods and satyrs; dancing girls; busts of bronze or of marble; panthers; the head of a horse; two vases, one a mate of the Borghese vase in the Louvre, the other of a vase in the Campo Santo at Pisa; candelabra; fluted columns thirteen feet high (there were sixty of them in the wrecked ship); finely wrought capitals, Ionic and Corinthian, and other objects of furniture. The comic touch is contributed by a group of three grotesque dwarfs with hugely disproportioned heads.



PARTS OF MARBLE HORSES.

They show bronze technique and their resemblance to the horses of St. Mark's in Venice is interesting.

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They have castanets in their hands and perform a rollicking dance with contortions and grimaces to accompany their motions. The group displays a ribaldry and wantonness not usually portrayed in Greek statuary. One of the ship's lamps with its burnt wick still intact, exactly as it was when the ship foundered, is also here and helps to date the wreck. Two anchors of lead, each weighing close to a ton, complete the ship's equipment. Again, as at Anticythera, the bronze objects are the better preserved, some of them still retaining their ancient patina.

The date of this wreck is placed in the late second or early first century before the Christian era. The ship was probably on its way from the Piræus to Rome when it was driven south by the storm to which it finally succumbed. The cargo may have been the shipment of an Atticus or of some ancient Duveen. It may have formed part of the booty which the dictator Sulla sent to Rome. Or again it may have been the purchases of some Roman knight who, having found wealth in commerce, was carrying from the old world of Athens to the newer world of Rome the complete adornment of a villa; for some of the marbles, less damaged by their long sojourn in the ocean, look fresh-cut and unused.

These two wrecks are interesting as confirming what we already abun-

dantly knew, the great sea-borne traffic by which Greek art went out to beautify the Mediterranean world.

The waters of Italy,* too, have surrendered their treasures of ancient art. But the perennial enigma and the perennial lure are the two imperial barges—houseboats, perhaps we should call them—which are known to rest on the bottom of Lake Nemi. This lake

nestles one thousand feet up in the Alban Hills in the crater of an extinct volcano near the site of Alba Longa, from which Rome, according to tradition, drew her origin, not an hour's ride from the Campidoglio. Nemi is a beautiful lake and profoundly poetic: the inspiration and the despair of the many artists who attempt yearly to record its charm on canvas. The lofty banks give the waters a dark tinge and the wild country about adds an air of mystery.

L'occhio di cupo smeraldo, "the eye of dark emerald", the Italians

call it. One feels that its depths hide secrets.

On the north shore Diana had her most famous temple and grove (*nemus*, from which the modern Nemi is derived) and the lake was known to the ancients as "Diana's Mirror" from the clear reflections on its surface. The worship of the goddess here was as strange and mysterious as the country in which the sacred enclosure stood.



BRONZE EROS FROM MAHDIA.

The gem of the collection: replica of a statue attributed by some to Praxiteles, by others to Lysippus or to his school.

* See *Notizie degli Scavi* for 1895 and 1896; C. Ricci, *Emporium*, 59, 373 ff.

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The *rex nemorensis*, the high priest of the goddess, must be a runaway slave, one who had come to the shrine and secured his pontificate by killing his predecessor in mortal combat—

*The priest who slew the slayer
And must himself be slain.*

A region of such enchantment as these Alban Hills became popular with the Romans of the late Republic and of the Empire as a site for magnificent villas. Here Cicero had a place of retirement, and Lucullus—famed alike for his cruelty and for his luxury—here sought refuge from the noise and heat of Rome. Here the Emperors built great establishments of rest and pleasure and, if we may believe the ancient chroniclers, of revelry as well. Suetonius connects Caligula with the lake in one of his unforgettable anecdotes of the mad Emperor. Thinking that the priest of Diana's shrine had held office long enough, he hired a great butcher of a slave to go and slaughter him.

On the surface of Nemi, then, some time between 37 and 41 A. D., Caligula launched the two great ships which now lie at the bottom. They are sunk near

the sacred enclosure of Diana, one fairly near the shore, the other farther out. The latter seems not so richly adorned and was perhaps auxiliary to the first. The existence of this second ship was not discovered till 1895, which explains why the references in what follows are to a single ship: investiga-

tion has not yet seriously concerned itself with this later find.

Quite unlike the case with regard to the ships of Anticythera and Mahdia, a tradition of a vessel of fabulous magnificence sunk in Lake Nemi had persisted from imperial times and was never wholly forgotten. Peasants fished over the spot for centuries and no one knows what prizes have been secretly recovered and sold! The Renaissance, however, first conceived the idea of salvaging the barge entire.

In 1436 Cardinal Prospero Colonna, who owned Lake Nemi, called to his assistance Leon Battista Alberti, famous as a geometrician as well as an architect. Alberti built a monster raft supported on empty casks. He placed powerful windlasses aboard and summoned divers from Genoa to fasten grappling hooks to the hull of the submerged boat.



BRONZE HERM OF DIONYSUS POGON (DETAIL.)

A signed original of the sculptor, Boethus, which came from a shipwreck near Mahdia off the coast of Tunisia, Africa.



LAKE NEMI. VIEW OF THE LAKE AND OF THE SMALL TOWN OF NEMI. NEAR THE FAR SHORE IN THE LEFT
MIDDLE GROUND IS THE SITE OF THE WRECK OF THE TWO IMPERIAL BARGES.

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The performance was to be an impressive one. When the preparations were completed, the Cardinal invited all the great personages of the Papal City, clerical and lay, to watch the ship rise spectacularly from the water. In this august presence the supreme effort was made. The winches turned and the cables groaned, but the ship did not rise. All that was accomplished was to tear off part of the prow and sides of the vessel. Bits of wood, bronze and lead were brought to the surface. The systematic destruction of the ship had begun.

A century later, in 1535, Francesco de Marchi made the second important attempt. He availed himself of the invention of one Guglielmo di Loreno, which, to judge from the description, must have been a sort of diving-bell or diving-dress—perhaps the earliest use of this apparatus. In this de Marchi himself descended. He complains in his account that he could not remain down long and if he lost his footing he would be drowned by the water's entering the contraption. He declares that he saw rooms in the palace which he believed built on the deck of the boat, but neither he nor di Loreno dared enter on account of the risk of becoming entangled and drowning. This time, also, hawsers were attached and an attempt made to raise the ship. De Marchi succeeded in ripping off enough wood "to load two fine mules", a section of floor and various objects of bronze, adding to the damage done by Cardinal Colonna.

For three centuries the ship had rest from any systematic destruction. But the cupidity of the fishermen of Nemi had been aroused and they never ceased trying with hook, rope and grappling iron to strip from the buried mass some booty—a nail, a plate of bronze or

lead—for which they found a ready market. Then came a third major attempt made in 1827 by Annessio Fusconi. He, too, had a special diving-dress of his own invention, a raft of original construction, and novel and powerful hoisting machinery. He also succeeded in recovering some smaller objects and more fragments of wood. But his cables snapped at the weight of the wreck and as heavy rains cooled the waters of the lake operations had to be suspended. During this suspension robbers carried away everything, apparatus and all!

The last great violence was begun in 1895 with all the appliances of modern science, and when, strangely enough, the minister of public instruction was Guido Baccelli, a name famous for service to Roman archaeology. Eliseo Borghi concluded an agreement with the Orsini family, who had jurisdiction over that part of the lake, and secured the consent of the government to his attempt. He sent down divers in modern diving-suits who brought up the beautiful bronze objects which form so effective a display in the *Museo delle Terme* today. The work of destruction went on during the summer of 1895 until the united protest of intelligent people showed the government its error and the operations were stopped. From then till now the authorities have forbidden any further attempt to recover the ships or objects from them.

With this year of grace 1927, a year of intensified national feeling in Italy and consequently of heightened interest in archaeological research, the subject of salvaging the ships has come up anew. The government has decided to solve the problem of how to recover the imperial barges provided the cost is not prohibitive. A commission of investigation has been appointed and at

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LION'S HEAD OF BRONZE WITH MOORING RING IN ITS JOWL.

These bronzes were covers for upright posts or horizontal beam-ends.

least one definite principle has already been established: no program will be adopted which will in any way further endanger these precious documents of Roman civilization.

Suggestions have been invited from all sources, and France, Spain, Belgium and Holland have proposed schemes, in addition to the countless plans originating in Italy. These plans the commission is now engaged in sifting. They divide themselves roughly into two classes: (1) projects for raising the ships and (2) projects for lowering the surface of the lake. Those who favor the first method cite the raising of the *Leonardo da Vinci* and other imposing works of salvage which have been accomplished in the

case of monster vessels, especially since the war. They forget that the broad ways of ocean afford an easier access for powerful machinery than the road over the crater edge of a mountain. Furthermore, the barges lie on a slant toward the center of the lake, and hence have become filled with mud and roots. Their timbers have rotted from the action of the water and it seems well-nigh impossible to raise them without rending them to pieces. The lake-floor, furthermore, is covered with a deep stratum of slimy mud above which floats suspended a film of gossamer-like particles which on the diver's slightest move rise in clouds and obscure objects even close at hand.

So the commission at present inclines to the second means, the draining, total or partial, of the lake and the removing of the ships as if they were stranded in a meadow. In this way not only the ships would be recovered but also the myriads of small objects which have fallen from them or which have been torn off by their tormentors. When the commission has studied the suggested plans through experts it will be possible to see whether the cost of execution will be prohibitive.

An archaeologist immediately thinks of the functioning of the ancient *emisarium* of Nemi. But this has been found impossible due to the damaged condition of the Roman outlet. The Alban Lake, however, still has its Roman emissary functioning perfectly today, though built at least as early as 397 B. C. As this lake is eighty-five feet lower it may be possible, by transferring the waters of Nemi to it, to use this ancient wonder of Roman engineering for restoring to the modern world Roman imperial barges. One must, however, leave ways and means for the present to the study of the commission.



BRONZE DECORATIONS FOR BEAM-ENDS. A GORGONEION, OR MEDUSA-HEAD, OF HELLENISTIC TECHNIQUE AND TWO WOLF-HEADS, REMARKABLE AS BEING CLOSELY SIMILAR AND YET MODELED SEPARATELY.

Meanwhile one may speculate as to the nature of the ship which has been up to the present the object of study. Till 1895 it was called the barge of Tiberius, but in that year the recovery of inscribed lead pipe points conclusively to Caligula. Suetonius tells the story of Caligula's extravagances with great gusto: he invented new types of baths, and banquets with bizarre foods; he drank pearls of great price dissolved in vinegar; he laid out villas with entire contempt of cost, desiring nothing so much as to do that which men declared impossible; he built Liburnian galleys with ten banks of oars, their sterns set with precious stones, with sails of varied hue, with great bathing establishments on them and

with porticoes and banquet halls. In these, says Suetonius, he was accustomed to coast along the shores of Campania. It has been suggested that Suetonius has suffered some confusion and that his description is rather that of the ships of Nemi. The theory is at least plausible.

What was the nature of the imperial vessel? The Italian naval engineer, Malfatti, who interrogated the divers of 1895 on behalf of the ministry of public instruction, is convinced that the vessel was a real ship with rudder and oars and capable of navigation. Others are disinclined to believe this and hold, with the earlier investigator, de Marchi, that it was rather a great float with elaborate superstructures, a



THE BRONZE WOLF-HEADS ARE AMONG THE FINEST EXAMPLES WE HAVE OF PURELY DECORATIVE BRONZES DATING FROM CLASSICAL TIMES. EACH HEAD CLEARLY SHOWS INDIVIDUAL TRAITS.

palace, gardens, chapels, adorned with marbles, bronzes, precious stones and all the luxuries which the mad emperor knew so well how to employ. For similar floating villas Dr. Corrado Ricci, chairman of the investigating commission, cites the ships of Hiero II, tyrant of Syracuse, of Cleopatra, of Borso d' Este on the Po, of Ludovico Gonzaga on the Mincio and the Signoria of Venice on the Grand Canal. The answer to the questions awaits the report of the commission and the funds necessary to carry out the accepted plan.

The objects which have already come to light give indication of the significant facts on Roman life and art which we may expect from complete recovery of the vessels. There are some bronze pieces in the Vatican collections and a ship's beam in the *Museo Kircheriano*;

and one shudders at the thought of how many treasures may have been secretly dispersed. But the most important known recoveries are those now on view in the *Museo delle Terme* in Rome, brought to the surface early in the effort of 1895.

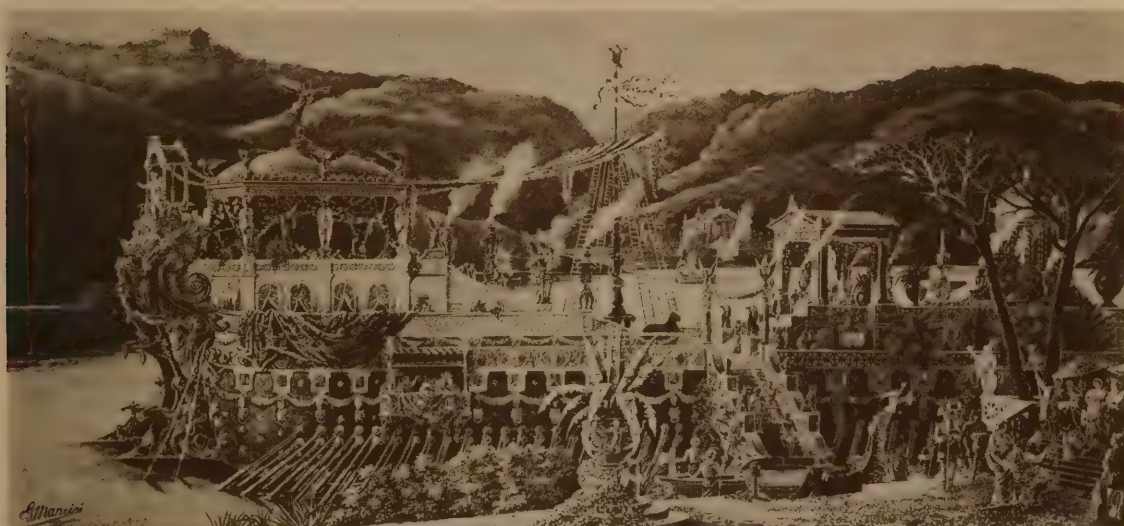
Among them are huge beams, bronze nails, lead pipes to convey water, bits of mosaic and sections of a marble floor. The objects of greatest artistic value, however, are three bronze lion-heads, two wolf-heads and one Gorgoneion or Medusa-head, which acted as ornamental end-covers of upright posts or horizontal beams. From the second ship comes a bronze cover of a beam-end portraying in relief a forearm and hand, perhaps as a charm against bad fortune and the evil eye. In the jowls of the lions and wolves are mooring rings, evidently never or little

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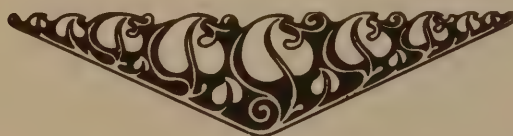
used. The two wolf-heads, one of the lion-heads especially, and the Gorgoneion show a modelling which is firm and sure. The Medusa-head is of Hellenistic type and all are of the technique of the first half of the first century A. D. The two wolf-heads are particularly noteworthy for this: they are twin pieces, yet each shows variants, a fact which proves that they were modeled separately and were not merely mechanical reproductions of one original, as would be the case in the decorative art of today. These four

are among the best examples of *purely decorative* bronzes that have been preserved to us from all antiquity.

From the sea, then, have come three great treasure-stores of art and ancient life which the water of centuries had covered and now reveals. The discovery of isolated statues goes on apace. A promising vista opens before us. With the perfecting of mechanical devices which daily defy the elements more and more, what may we not expect of artistic value or of historical fact from this new type of archaeological research?



THE ROYAL BARGE AS CONCEIVED BY THE ITALIAN ARTIST MANCINI. SOME BELIEVE IT A REAL SHIP WITH OARS AND A RUDDER, OTHER PICTURE IT AS A LARGE FLOAT.





MOSAIC WITH SCENES FROM AN AMPHITHEATRE. FROM THE ROMAN VILLA AT ZLITEN, TRIPOLITANIA.



COMBATS BETWEEN GLADIATORS, NORTHERN SIDE OF THE MOSAIC.

IN A ROMAN VILLA AT ZLITEN

By SALVATORE AURIGEMMA

EARLY in 1913, soon after the country around Zliten, in Tripolitania, had been occupied by the Italians, the chance discovery of an antique vase, six coins and a few pieces of furniture in the locality of Dar Buc Ammera (a distance of about three kilometers west of the actual modest anchorage or *Marsa* of Zliten), attracted the attention of Colonel Petitti di Roreto, then commander of the 50th Infantry Regiment stationed in that region.

Excavations were undertaken which were at first entrusted to the soldiers, but in 1914, a systematic campaign was started with a staff employed for regular archaeological research in the colony. Surprising results were obtained.

A corridor, or what might formerly have been a porch, entirely paved in mosaics was brought to light. It ex-

tended for a length of over forty-seven meters along the northern side of the edifice. A large hall entirely decorated with a geometrical design of mosaics was then revealed, and at the side of some smaller rooms a hall was excavated and thoroughly cleaned up. It had a large mosaic pavement representing the various seasons, some fishes and also small compositions of Egyptian subjects. Finally a mosaic decorated with scenes from an amphitheatre and several other mosaics were discovered. One—a perfect gem of the art—displayed small ornamental animal scenes.

The most important of these mosaics for vivid reproduction of Roman life and customs is the one revealing scenes from the amphitheatre. Scenes of contests and fighting between gladiators, scenes of torture, scenes of hunt-



ORCHESTRA ON THE NORTHERN SIDE OF THE MOSAIC.

ing wild animals. This mosaic is framed in a border of inlaid work in a geometrical pattern. It measures 3.51 m. square and unfolds its decorations along a quadrangle, representing in a dramatic manner a variety of situations, with a number of personages and animals cleverly grouped and powerfully designed. Some are engaged in fierce battle, others are being torn and devoured by wild beasts, and still others are hunting them. This mosaic quadrangle encloses a central piece formed of sixteen sections, eight of inlaid marble and eight being small pictures of fish in mosaics. They are admirable for their delicacy of touch and design and for their exquisite execution, as well as for brilliant coloring.

It is therefore spontaneous to admire the whole of this artistic central mosaic, it so vividly describes the pomp and recurring emotions of the scenes in the amphitheatre.

During the Roman period, two kinds of games or spectacles were held in the amphitheatre. The *venatio* came during the morning. These were conflicts with wild beasts or singular and especially cruel tortures inflicted upon criminals. In the afternoon the *munus* proper, or more important games and contests of gladiators, took place.

These mosaics of Zliten show combats with wild beasts, and more than one scene of *damnatio ad bestias* appears on the eastern and western sides of the hall, whereas the gladiatorial combats

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are revealed on the northern and southern part. The gladiatorial episodes thus revealed are the most brilliant and perfect examples of the kind to reach us from antiquity. The armor and gala ornaments appear with a delicacy of touch and a precision of detail difficult to find in other similar monuments. The variety, animation and vivacity of the scenes give us a vision of living reality.

The spectacle is presided over by a god, whose bust is placed upon a high plinth. From his wide countenance and blond beard he would seem to be a Hercules.

An orchestra is further depicted, composed of a player of the tuba, a woman at an organ and two horn-players. These personages are only a part of the more important group of musicians who performed at these spectacles or *munus*, so that an air of gaiety should surround scenes of such tragic cruelty and bloodshed. Beyond this orchestra, the struggles of the

gladiators appear, represented in furious and deadly assaults, full of ever-changing excitement, of pauses fraught with anxiety, of despairing appeals for salvation to the magistrate, at whose expense the *munus* was being celebrated.

Toward the northern side, we first witness the duelling of two Samnites, attired in tunics of vivacious coloring and ornament and wearing plumed helmets. The right arm is protected by the *manica* (long sleeves) and the legs and feet encased in *embades* (a sort of boot). In the heat of battle, the two Samnites have cast off the bronze *clipei* (shields) of oval shape, and one of them, having vanquished his opponent, is in the act of giving him a mortal blow, whilst he, feeling life to be in danger and renouncing further battle, raises his hand to the *editor* of the *munus* in an appeal for mercy. From this moment he becomes sacred. A master-at-arms or *lanista* hastens to grasp the victor's arm, and turns his



COMBATS BETWEEN GLADIATORS, SOUTHERN SIDE OF THE MOSAIC.



THRACIAN GLADIATOR, OPLOMACHUS AND MASTER-AT-ARMS, NORTHERN SIDE OF THE MOSAIC.

face, full of anxiety, towards the *editor* until the magistrate, by a sign, gives his verdict.

Towards the epilogue is also a combat between a *retiarius* (a gladiator armed with net and trident) and a *secutor* (a gladiator armed with sword and shield who always fought a *retiarius*). The *retiarius*, who is not shown with the characteristic net, has already lost his *fuscina* (trident) and, hard pressed by the adversary, has been wounded in the left leg, from which a large flow of dark blood escapes. His weakness is evident, and he lifts the index of the right hand to implore for mercy, for the *missio*, that is, for the right to withdraw alive from the duel.

In the encounter, full of action and fervor, between a Thracian and an

oplomachus (an expert fencer or swordsman), the Thracian gladiator wears an imposing curved helmet with two curling plumes and wields the curved sword or *sica*, used by his countrymen. He wears fringed leggings and has the shins protected by armor. He turns to parry the thrust which the *oplomachus* is trying to inflict from over the small rectangular shield or *parma* which he bears. The *oplomachus* is attired in the same manner as the *secutor* in the previous scene.

Another combat, also between a Thracian gladiator and an *oplomachus*, is not so uncertain. Here the Thracian is the victor. His adversary, wounded in the face, lifts the index of the left hand to appeal to the magistrate for his life. A master-at-arms, dressed in the

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usual civilian costume, has hastened up, placing between the two foes his wooden staff, which is the insignia of his charge. Will the judge be merciful and grant this life? The master-at-arms and various other personages of this interrupted conflict look up to him in mute appeal. The fine, robust figure of the Thracian gladiator—perhaps the most compelling personality in the mosaic—stands out in vivid relief in this really beautiful scene. The gladiator, accustomed to victory, is a powerful personality in his assured pose. His haughty, almost contemptuous, but perfectly tranquil attitude is not less effective and dramatic than the violent action and mortal anguish depicted in the following scenes.

The last combat on the northern zone of the mosaic is of singular interest. It takes place between two



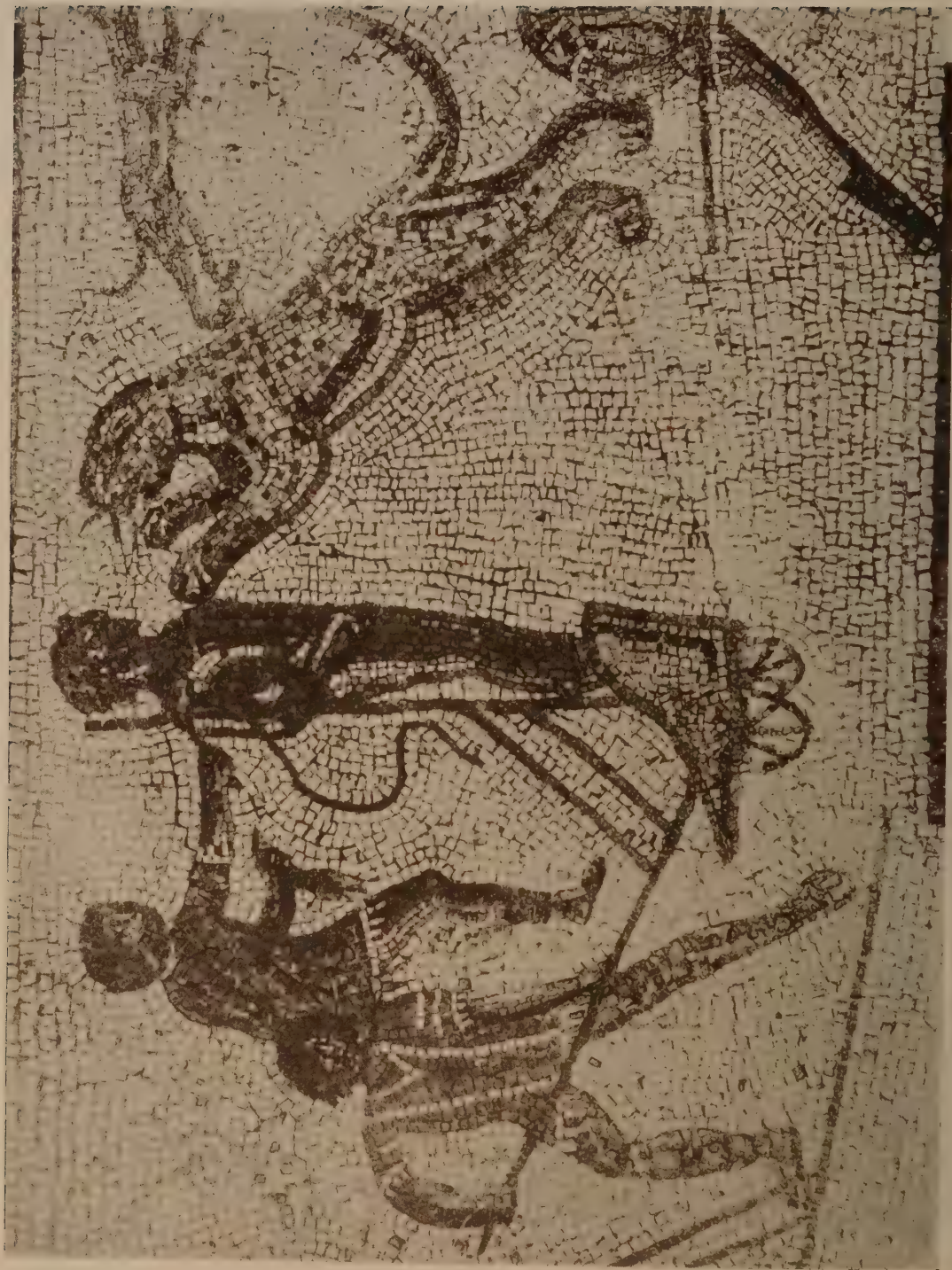
SECUTOR ON THE NORTHERN ZONE OF THE MOSAIC, WITH HELMET RECALLING THE HEADDRESS WORN BY AMERICAN INDIANS.



COMBAT BETWEEN GLADIATORS, PROBABLY MURMIL-LONES, ON THE SOUTHERN SIDE OF THE MOSAIC.

secutores, each protected by a wide rectangular shield, and the left shin by an exceedingly high *ocrea* (metal greave). They wear large golden helmets, with tall crests of feathers down the centre, recalling the decorations and headdress worn by American Indians. In the furious encounter, the gladiator on the right is about to hurl himself upon his adversary to wound him. The latter, standing on the defensive, waits to strike his enemy on the bare chest.

On the southern side other scenes of violent conflict appear in rapid succession, revealing furious assaults, apprehensive retreats and anxious appeals to the magistrate directing the games, surrounded by the flash of weapons and the brilliant coloring of the costumes. One of these conflicts,



THE DAMNATIO AD BESTIAS, OR CONDEMNATION TO THE WILD ANIMALS, ON THE EASTERN
SIDE OF THE MOSAIC.

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from an archaeological point of view, is of exceptional interest. It takes place between two gladiators, probably *murmillones* (gladiators usually matched with Thracians or *retiarii*). They wear rather unusual helmets, one oval, the other bell-shaped, and they bear two curious shields markedly curved and with the right and left edges running up like an arch or circle. These, and other details of attire incline to the belief that these gladiators are *murmillones*, of whose armor we still know relatively little. All the gladiators in the other scenes belong to the better known classes already described. Each scene is represented with so efficient a descriptive quality and in so unique a manner, that the artist has never fallen into the error of stereotyped repetition. Every episode shows us his wonderful talent for expressing a constant variety of form, an action—or a moment—which seems worthy of being seized and rendered imperishable.

Even more important than the gladiatorial combats are those parts of the composition on the eastern and western sides of the hall. Here are depicted hunting scenes and scenes of torture. The first one in the northeast angle represents an episode of *damnatio ad bestias*. A black cart is shown in the extreme corner of this mosaic, and the structure of the cart is that of a Greco-Roman chariot with two wheels. A stake or cart-pole is fixed vertically in the centre of the cart and two oblique pieces of wood unite this to the shaft of the chariot. A gigantic barbarian, entirely nude, with the exception of a small *subligaculum* (loin-cloth) stands erect on the cart, hands bound behind his back. An African panther is hurled upon him and tears his shoulders. Blood flows abundantly on the arena. One of the *bestiarii* (fighters of wild

animals) to whom is confided the dangerous task of inciting the wild beasts, of preparing certain machines to facilitate the devouring and tearing to pieces of the victims—so that death should appear in all its attractive horror to the public—is pressing the shaft with his foot, so that the infuriated panther should not overthrow both man and chariot. Meanwhile he grasps the shaft of a second chariot, upon which another barbarian, also nude, is bound facing a second huge panther. This beast is being instigated to fury by another *bestiarius*, and is in the act of attacking and wounding the bare chest of his prey with the claws of its enormous paws. This scene is superbly expressive, and is full of dramatic power. The same impression is conveyed by a repetition farther along. Here a *bestiarius* of fierce countenance cracks a whip with his right hand and holds by the hair a nude victim, who retreats terrorized before a ferocious lion, which is in the act of hurling itself on the poor wretch, its mane erect, its jaws wide. In another scene, we behold the body of a dead man.

All these people exposed naked to the wild beasts are depicted in a singular manner. The bodies are reproduced in mosaics of a yellow-brown tint, whilst the *bestiarii* and gladiators have their skins painted a rosy brown. They, therefore, evidently belong to an African race of the Mediterranean, which is bronze in color and which we can reasonably believe to be the Garamante race.

The scenes of torture are succeeded by those of the *venationes*. A deer is on the point of being killed by a young and beardless hunter armed with a *venabulum* (hunting-spear). An antelope is also being chased by a hound, and

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a hart with immense, twisted horns, is already in the clutches of a hound, whilst a hunter, armed with a large knife, grasps the animal by the antlers. A grey wild ass, wounded by a hunter, attempts to rise and to tear from its side the javelin which has wounded it.

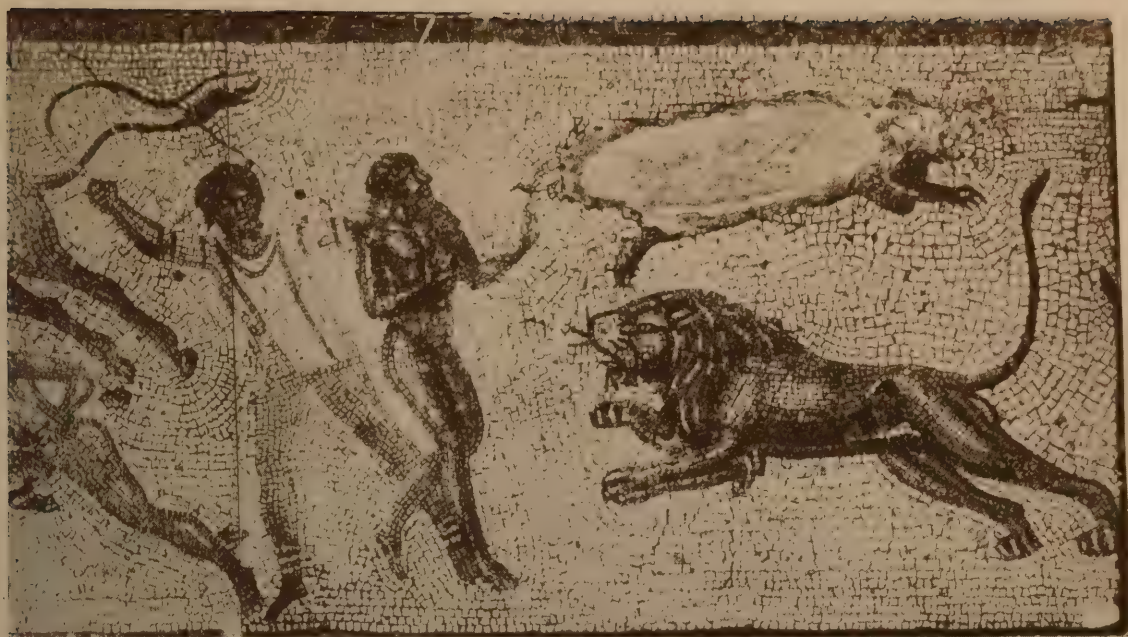
Other strange scenes are mingled with those of the *venationes*. In one of these we see a bearded personage, not armed, short and square of figure, with thick arms and legs, his head covered by a *galerus* (skull cap), in the act of extracting apples from the *sinus* (folds) of his tunic, to throw them to a huge and very dark wild boar. This beast stands on its hind legs and has another apple resting on the ridge of its snout. This scene evidently represents an episode of the games with tamed animals which constantly took place in the amphitheatre. It must have been taken from life, as the comical ugliness of the dwarf and the ungainly movements of the boar are so expressive and realistic.

Another scene is entirely different, although not less effective. A dark brown bear is represented as standing on its hind quarters, chained to a fawn-colored bull. The impossibility of the two beasts to wrench themselves asunder from the chain which binds them has brought them to such a paroxysm of fury that before freedom is gained one of them will surely be killed. Meanwhile there cautiously advances a young Garamante with a curved stick, with the evident intention of unbinding the chain to give them their liberty.

Other scenes of torture and of hunting are revealed on the western side, but these only give a very vague idea, owing to a large crack in the mosaic, which has almost entirely destroyed the picture. Two episodes alone are visible,

though not clear. One of them expresses an ostrich hunt and should be noted. Here an ostrich, escaping towards the right followed by a hound, has opened its wings to facilitate flight. The other ostrich, having been attacked, has become violent and is about to rush upon the hunter and strike him with a long claw. The hunter, on his guard, parries the blow and severs the bird's head. From the wounded neck a large flow of red blood escapes.

The technical delicacy of execution of the work (the mosaics of the gladiatorial combats and those of the *venationes* number eighteen inlaid pieces per square centimeter), and the tasteful and sober blending of inlaid work and *opus vermiculatum* indicate it dates as far back as the first century of the Empire. An understanding of archaeological dates would induce to this belief; also the fashion in which the organ-player has dressed her hair, and the *barbulae* (small beards) and the *lacernae* (mantles, cloaks) of several of the personages. A historical fact, however, gives greater probability to this opinion. On the eastern and western sides of the mosaic, all the persons undergoing torture are barbarians of yellow-brown tinted skin, probably Garamantes. As in the scenes of the *damnatio ad bestias* in the amphitheatre, all the persons depicted are malefactors, it would seem strange that in the mosaics immortalized at Zliten so many Garamantes should be at the disposal of the magistrates celebrating the *munus*, were there for this not a special reason. Evidently they are prisoners of war, and this also harmonizes with the information Tacitus gives us of a terrible invasion of Garamantis, in the region of Leptis, near Zliten, in the year 70 after Christ.



ANOTHER DAMNATIO AD BESTIAS, ON THE EASTERN OF THE MOSAIC.

Valerius Festus commanded the African legion in that year, and the inhabitants of Oea had appealed to the Garamantes to assist them in reprisal against the inhabitants of Leptis. As a consequence the Garamantes swept down upon the country surrounding Leptis, driving all before them, and the terrorized inhabitants barred themselves within the city walls. The troops of Valerius Festus brilliantly vanquished the Garamantes, thus saving the inhabitants of Leptis. Since the Garamantes had acted as bandits, a punishment of the most severe kind was inflicted upon them before the public of the amphitheatre, so that they should expiate the terror and danger which they had caused at Leptis.

We do not know who owned the villa at Zliten. But the beauty of the mosaics points to a personage of taste, and the costliness of the work indicates his great wealth. Was he of Italian or of African race? As yet, we cannot tell this.

The mosaics are for beauty and for perfection of execution and composition one of the most valuable creations of the art. The richness of coloring and the experience shown seem equally admirable. The artist gives singular care and relief to every part of the decoration, and each mosaic is consequently a gem of festive tints and precision. It is one of the most perfect treasures of its kind to reach us from antiquity, extraordinary and vivid in its expression of life.

Our spirits are touched, and even now, after the lapse of centuries, we are possessed by the same emotion as the artist. Our souls remain impressed by the dramatic scenes, yet to these feelings is added a sense of joy at the gay and brilliant spectacles, which are rendered in the only art which could express such vivacity, such luminous beauty in so imposing a manner,—the art of mosaics.

THE ARCHAEOLOGIST IN THE FIELD

By WILLIAM RANSTED BERRY

THE popular conception of an archaeologist is a doddering old man in blue spectacles with a yard long beard.

Like many other popular conceptions, this is a mistake. If one could make a flying inspection of the various archaeological excavations in Egypt, Northern Africa, Greece, or Asia Minor, one would find on the spot in nearly every case energetic young men in knickerbockers or riding breeches who would talk to you about inter-collegiate football or Minoan clay figurines with equal enthusiasm.

Another mistaken idea is that the field archaeologist, armed with a pick and a shovel and a couple of dry biscuits, wanders off alone into some desert place and there proceeds with monumental patience to dig up acres of ground until he happens to find something.

As a matter of fact, the archaeologist himself never digs—unless it is a question of freeing from the earth with his own hands and a knife some particularly precious and fragile find. He is busy, on the contrary, and usually behind-hand with such humdrum occupations as note-taking, measuring, photographing, in the intervals he is able to snatch from the task of superintending a crew of native laborers. Nor is the scene of his activities ever chosen

haphazard. Some indication there must be either on the surface or in the configuration of the ground to suggest what is hidden below. The upper portions of two huge marble columns rising from the centre of a wheat field indicated the site, forty feet below, of the great Temple of Artemis at Sardis in Asia Minor; before now the finding of a single

potsherd has led to the discovery of a buried city or the tomb of a once-powerful King.

The archaeologist in the field cannot be a dreary pedant immersed only in the dry bones of his subject. To be successful he must have boundless energy, imagination, the gift of inspiring zeal in others, and

lastly, but by no means least, the ability to handle men. Digging expeditions have been wrecked, archaeologists murdered, because of the lack of a little human understanding—a little diplomacy.

All knowledge is of value to the digging archaeologist. I would even go so far as to say that a smattering of engineering, draughtsmanship, carpentry, mining, chemistry, accounting, languages, geology, mineralogy, biology, medicine and surgery, even a vague notion of the principles of obstetrics in an emergency, is of greater assistance in the field than all the years which may have been spent in



A FIELD DAY FOR THE WORKMEN WITHIN THE EXCAVATIONS.



ACROPOLIS OF SARDIS SHOWING THE EXCAVATIONS OF THE BURIED TEMPLE IN THE MIDDLE DISTANCE AND THE BED OF THE RIVER PACTOLUS IN THE FOREGROUND.

the study of books and the contents of museums. It is not intended to infer that an intensive understanding of the science of archaeology is unnecessary; it is, of course, the foundation of any archaeologist's equipment. But it is suggested that such an understanding is brought into full play only when the results of the day's work come to be examined and classified, or when the season's campaign is over and the arduous work of cataloguing, reconstruction, scholarly speculation, begins.

On one occasion in Turkey a rising on the part of the Mohammedan workmen against their foreman, a Christian, from the islands, synchronized with the destruction in a great wind of the wooden shack in which the excavators lived. It is scarcely necessary to point out that no information to be found between the covers of archaeological textbooks was of any help in preventing a general massacre or in rebuilding

the expedition house before nightfall.

Again, it may become suddenly necessary to shift a marble block weighing many tons in order to release a workman pinned beneath it; the man himself will require surgical attention. The walls or roof of a tomb hollowed out inside a hill will show signs of falling in; they must be shored up—and in no inexpert fashion—if the lives of the men at work within the tomb-chamber are to be safeguarded. Less vital questions, but questions of major importance archaeologically, constantly crop up. What acids and in what proportions to use in cleaning some corroded bit of delicate metal-work or jewelry; how to account for the presence of an unexpected mineral in a particular locality; why the original occupiers of the site under investigation elected to build their city where they did rather than across the river where at first glance the conformation of the terrain would

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appear to be much more favorable. The answers to questions such as these are not to be found in the classics nor in museum catalogues.

Digging is full of romance; it could not well be otherwise where men unearth on the spot the history, art, even the domestic details of peoples more remote than the average mind can easily comprehend. Here comes to light in a temple excavation a long and intricate legal document, a mortgage; Greek lettering of the best period exquisitely cut upon the marble wall. There a pick dislodges one of several great boulders sealing the entrance to a Lydian tomb; the first man in stands in the presence of dead who were laid away hundreds of years before the rude hordes of Cyrus brought low the city above their heads. The bodies are dust now, but round about still stand the vases and the toilet articles once used in life, and mixed with the particles of bone on the earthen couches lie rings where once the hands were folded upon breasts, or golden chaplets where the heads reposed. In Egypt where, due to the preservative qualities of the dry atmosphere, the passage of a thousand years is but as yesterday in so far as decay or even tarnish are concerned, such a tomb scene is even more impressive. But perhaps not. Perhaps the very perfection of the preservation robs the contents of the Egyptian tomb of that romantic assurance of antiquity which is best imparted by a little corrosion, a few remaining flakes of color, sometimes a mere film of vestments which vanishes at a breath.

Digging can be affecting too. In the course of clearing what is left of the Temple of Artemis at Sardis it became evident that when with the passage of time the temple fell into the hands of the Romans and eventually was abandoned as the precepts of Christianity

ousted the old pagan gods, it began to be used as a quarry to furnish building material for Roman structures. Everywhere masses of marble chips were found showing how the great blocks of the temple walls and the column drums, and quite possibly the gigantic statue of the goddess herself, had been ruthlessly destroyed to furnish lime for Roman brick-work. Fortunately, in the interests of archaeology, this vandalism was brought to a sudden end by an earthquake which split in two the nearby acropolis hill in such a fashion that what remained of the temple was buried to a depth of forty feet under an avalanche of earth and rubble. As modern excavators labored to bring the temple once more to light they came upon an enormous marble block tilted against the first course of one of the temple walls. One end of the block rested upon the ground and under it, pinned down by it really, lay the fragments of a human skeleton, the ribs smashed to powder under the weight of that great stone. Among the bones were found a few trifling copper coins in the remains of a small sack of coarse leather such as a poor slave might have had about him. It was not difficult to picture the tragedy which had been enacted there more than eighteen hundred years before: the gang of slaves sweating under the fierce Asiatic sun to lever that huge block from the wall beneath a rain of blows from the Roman overseer's whip. One man leaps down to adjust a roller, or perhaps to ply his crowbar more conveniently from below. Unexpectedly the block slips, plunges down. There is a yell of warning, but it comes too late; the man is crushed to the ground under half a ton of solid marble. He is only a slave, so let him lie. The shrewd whip whistles through the air, and the gang moves on to the next block.

Another incident, less moving, might



EAST END OF THE TEMPLE OF ARTEMIS, SHOWING THE EXCAVATING IN PROGRESS.

be reconstructed from a find made in the *dromos*, or entrance-passage of a hillside-tomb on the same site. A hoard of gold *staters*—the first coins struck by Croesus, perhaps the first gold coins ever minted—was discovered in a common earthen pot hidden away in a cranny of the *dromos* wall. How came it there? The coins could have no connection with the dead within the tomb, for the tomb-chamber had not been rifled and it was, besides, a century or more older than the coins. Nor was it likely that a relative of the deceased, however eccentric, had made the shades of his ancestors a surreptitious offering of a sum worthy in those days of a king's ransom. Then it was remembered that the coins roughly agreed in date with a recorded sack and burning of the city by a

hostile army in 546 B. C. What more likely, then, than a flight from his threatened house of some panic-stricken merchant, a miser maybe, clutching to his breast as he ran the golden savings of a lifetime? By a miracle he escaped slaughter in the streets and made his way out of the city through one of a hundred breaches in the city wall. But everywhere, even here in the suburbs, swarmed the enemy—plundering, firing, killing. Where could he hope to find a hiding place, not so much for himself as for that gold he carried which was more precious to him than life itself? His eyes lighted upon a remote ravine, the flanks of which were lined with a long array of elaborate tomb-entrances. If only he could reach it! He would be safe there among the dead from an

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enemy too intent upon the living. By good luck he reached the ravine unobserved, and dodged into the first tomb-entrance that promised concealment. There he lay panting and shivering hour after hour, listening to the sounds of distant fighting, the screams, the crash of falling roofs. The sun set and darkness fell. He prepared to flee once more, hoping to win to the mountains before morning. But what were those sounds close by? An accidental ring of metal against stone and exclamations in a foreign tongue—a party of the enemy searching for fugitives, or bent on tomb-robbing. In frantic haste he thrust the pot containing his gold *staters* into the cranny he had previously noticed in the wall beside him, cowered down and held his breath. Nearer they came, and nearer. Suddenly they entered where he was and one stumbled against his prostrate body. In an instant he was struggling in the hands of barbarous, black-bearded Persians. The ravine echoed to his sheep-like bleatings. But it was quickly over, his body rolling down the hillside streaming blood from a dozen spear thrusts—and his gold settled down in its dark refuge not to reflect the sun again until it was disturbed by the pick of a peaceful Turkish workman after twenty centuries and more.

Important single finds are exceptions and not the rule during a season's digging. For one day when a hoard of gold is found, or a statue, or a fine inscription, there are many days when the combined efforts of as many as three hundred laborers produce nothing more interesting than ever-growing piles of potsherds, indeterminable bits of bronze, fragments of worked stone or marble of small individual importance. On the other hand, it is upon these little things, the mass of insignificant detail accumulated bit by bit in the day's round, and not upon the

sensational discovery which, more often than not, is a purely lucky strike, that the happy issue of the campaign depends. The sum of countless small indications might well eventually point to some new fact, or to the refutation of some established theory, which would be of greater importance, archaeologically speaking, than the discovery of a second Venus de Milo.

Disappointments are many and sometimes hard to bear. Especially is this true in tomb digging when, after weeks of heavy toil on the part of the workmen and a corresponding decrease in the all too slender expedition funds, the chamber proves to be empty, thanks to the attentions of early tomb-robbers. To refer once more to Sardis, the expedition leaders there had high hopes of finding, beneath the basis upon which the colossal statue of Artemis had stood within the temple, votive offerings in gold and silver such as were found in a precisely similar position at Ephesus not far away. A few silver coins, it is true, were found in the crevices between the foundation blocks, doubtless lodged there by chance, but no votive offerings of any description were brought to light, even though every stone in the basis was moved and a shaft sunk to the actual hardpan.

Not least among the rewards which fall to the lot of the archaeologist in the field is his increased knowledge of countries and the manners of men. He penetrates into districts unknown to the casual visitor; he learns to know strange peoples, to speak their languages and, if he have in him that human sympathy and understanding without which no leader can perform his full duty towards those under him, he is privileged to share lives and confidences of which the memory will remain fresh with him long after the catalogued records of his work are thick with dust.

VISBY: CAPITAL OF THE BALTIC CRETE

By JOHN NIHLÉN

THE lovely island of Gothland in the Baltic is, without doubt, one of the most interesting centers of ancient culture in northern Europe. On account of its beauty and its delightful climate, it has been called the Crete or Sicily of the Baltic, and thousands of people from all parts of the world visit it every year. Not only its scenic beauty, however, has given Gothland its fame, but also — perhaps even more — its history, the most brilliant events of which occurred at Visby, the idyllic city of ruins and roses, which is now its capital. During a great part of the Middle Ages, this city was one of the most prominent centers of trade and culture of northern Europe, being a member of the Hanseatic League.

The history of Gothland can be traced back to a period of the Stone Age at least 7000 years ago. About 1000 years after that time there were already several important centers of habitation along the coast, and towards the end of the Stone Age (about 2500 B. C.) there were hunting and fishing communities, some of which had grown to considerable size and to a compara-

tively high degree of culture. The level of the land having slowly but steadily risen, these habitations are now found 30 to 50 feet above the present shore-line.

Beautiful objects from the Bronze Age (1800 to 600 B. C.), found all over the island, show that the inhabited area had gradually extended since the time of the Stone Age. But it was not until the final period of prehistoric times in the North — the Iron Age (600 B. C. to 1050 A. D.) — that the culture of Gothland attained a position really dominating the neighboring regions. As early as the first four centuries after Christ, corresponding to the Roman Iron Age, the island was as densely populated as it is today.

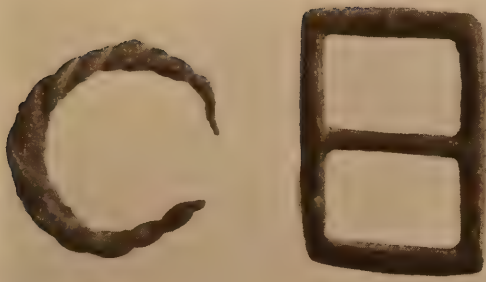
This is shown by the remnants of a

great number of buildings, graves and roads dating from that time. The contact between the island and the surrounding countries was then quite lively and increased still more during the following period, the epoch of migrations (400 to 800 A. D.). Probably owing to over-population there was a large emigration to Russia,



THE FLOWER IMBEDDED GATE OF AN OLD CHURCH-YARD ON THE BALTIC ISLAND OF GOTHLAND.

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A BUCKLE OF BRONZE AND A FINGER-RING OF SILVER
FROM THE DEPOSITS UNDER THE MARKET PLACE.

while many went south to take part in the large popular movements and wars on the continent.

The far-reaching and important commercial and cultural connections which were to play such a great part in the development of Gothland during the Viking Age (800 to 1050 A. D.) had thus been well prepared during the preceding eras. The great activity and freedom of movement characterizing the trade of Gothland during this time was remarkable. Almost every yeoman farmer was a wealthy merchant, sailing his own ships, and the peasants of this small island thus broke their isolation and got into contact with the outside world, with its great market places where the highways of international trade met, and with cities which were centers of old cultures. They established trading factories at Novgorod in Russia and further east on the Volga, where they exchanged goods with Arabian merchants. Commerce with England and Friesland also flourished, and more than 20,000 Arabian and Anglo-Saxon coins have been found in the soil of Gothland. As an illustration of the far-reaching connections of the island, it may be mentioned that a cup originating in China and a sea-

shell from the Indian Ocean have been found there in Iron Age graves.

During the Viking Age, Visby was only a small port, a trading-place among many others. According to the old *Gutasaga*, which was written in the XIIIth century, the name of Visby was originally Vi, which probably means sanctuary or place of sacrifice. Perhaps Visby, in these early days before Christianity had reached the northern countries, had already attained an important position as a religious center. The *Gutasaga* relates that one of the first Christian churches on the island was built at Vi in spite of violent opposition on the part of the believers in the ancient faith. Even the name of the architect has been preserved to posterity: Botair of Akebeck.

Most of the other trading places on the island gradually lost their importance, while that of Visby steadily grew. In the XIIth century a large number of German merchants settled there, and from that time onward the city became the most important center of trade in the entire Baltic. The power of the city rapidly increased.



BRONZE PINCERS FROM THE VIKING AGE FOUND
UNDER THE MARKET SQUARE AT VISBY.



RUINS OF MEDIAEVAL FORTIFICATIONS OF VISBY, THE CITY OF "RUINS AND ROSES" IN GOTHLAND.

The Germans allied themselves with the native population, fortified the city by a large encircling wall, which is still preserved almost intact, and contributed to the construction of a large number of magnificent churches and secular buildings, many of which dominate the town today.

These are, in short, the facts about the province of Gothland that can be extracted from old documents and from the sagas. But as a result of archaeological excavations during the last few years, our knowledge of the ancient history of the city has been greatly extended. The most illustrative of the excavations are those that were carried

on in the years 1924 to 1926 in the large square in the center of the city, where untouched cultural deposits to a depth of ten feet were worked through. By carefully examining the position and the contents of the finds in the different strata, it has been possible to get a vivid picture of the history of the place. The deepest beds were found to date from a period probably more than 4000 years ago. They contained, besides different sorts of arms and implements of stone, a large quantity of cleverly made fishing-tackle of bone and horn. There were also found about ten primitive graves where the dead had been buried with their arms, im-

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plements and ornaments. In some cases the habit of mutilating the corpses could be traced. Often the dead had been covered with a layer of red paint which is still preserved.

The Stone Age deposits appeared to extend for about 2.7 acres under the central parts of the present city. Thus Visby can claim traditions of more than 4000 years, having had as its predecessor during the Stone Age this probably densely populated fishing-place where cattle-breeding, as well as hunting and fishing, were practised, as proved by bones found in the excavated strata.

The deposits accumulated over the remnants of the Stone Age habitations were from a much later period, the Viking Age; i. e., from the IXth and Xth centuries A. D. Occasional finds,

however, witness the fact that the spot had been inhabited during the long intervening period, though to a smaller extent.

The fact that Visby became a trading center during the Viking Age is clearly shown by numerous deposits and finds in the soil. An extensive bed of logs, probably the remnants of a yard laid out on the very swampy ground, a twisted finger ring of silver, a chape to a sword and some smaller implements of bronze, fragments of pottery and other things have been found here. The deposits from the great days of Visby in the XIIth-XIVth centuries were, of course, even more important. A great number of stone pavements, deeply worn on the upper side, proved the place to have been for a long time the scene of heavy traffic. In one spot

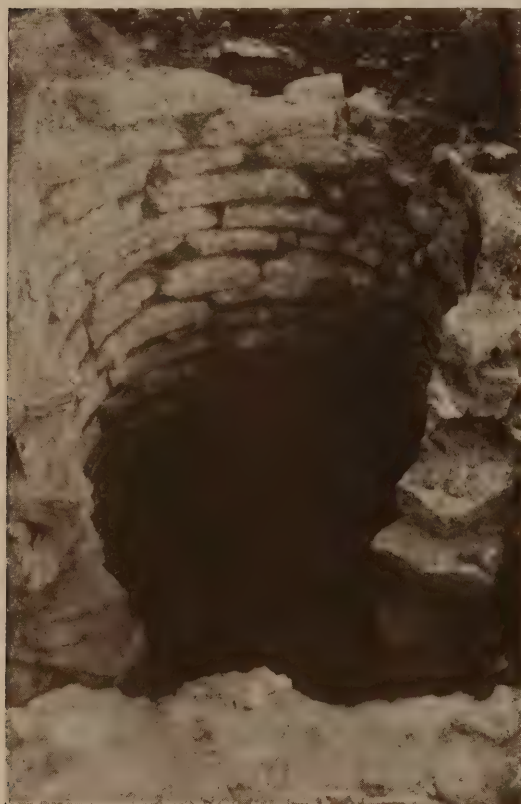


STAIRCASE LEADING TO THE TOWN HALL.

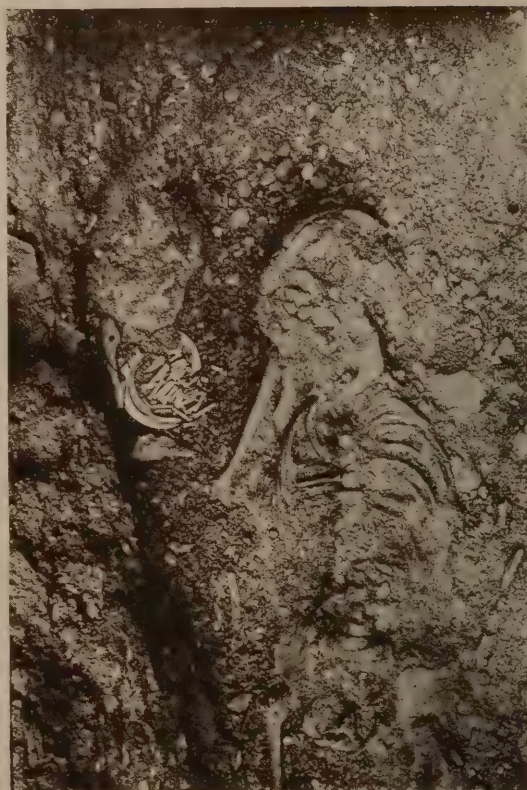
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were found thousands of objects of bone and horn, most of which were more or less ornamented. Probably this was the site of some mediaeval comb-maker's shop of considerable importance. Horns of moose and to some extent of reindeer had been freely used, and as neither of these animals was ever found in Gothland, the horns must have been imported.

The most interesting of the recent excavations are those that have disclosed the foundations of the mediaeval city hall, situated on the large square we have just mentioned. Remnants of walls have now been completely excavated, disclosing the lower parts of a building of considerable size, about seventy-five feet long by sixty-five feet



MEDIAEVAL WELL IN FRONT OF THE TOWN HALL.



A 4,000 YEAR OLD SKELETON FOUND IN THE STONE AGE DEPOSITS UNDER THE MARKET PLACE AT VISBY. THE OBJECTS IN FRONT OF THE HEAD ARE A HARPOON OF HORN, A PAIR OF WILD BOAR TUSKS, SOME PEARLS OF BONE, AND FRAGMENTS OF A STONE AXE.

wide. The building was a type very unusual in Scandinavia. The ground floor consisted of a single large hall, to which altogether fourteen broad stairways gave access from the surrounding squares and streets. In front of the house was a broad passage, paved with large flat slabs and probably opening through some sort of a loggia towards the square outside. A wall running right through the length of the building was found to originate from a later period, probably from the XVIth or XVIIth century, when the place was used as a wine-cellar. In the walls were two mighty cisterns, one of which was a large, barrel-formed

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COLUMNS FROM THE "CALF-SKIN" HOUSE, NOW USED TO SUPPORT A BALCONY IN A FARMER'S HOUSE OUTSIDE OF VISBY.

room underneath the ground floor, from which the water was brought up by means of a kind of dumb-waiter arrangement.

This city hall of Visby, probably dating from the XIVth century, must have strikingly resembled some of the city halls of Germany: for example, that of Dortmund. On the ground floor there was often a large market-hall where the merchants of the city offered their goods for sale. The afflux to this much frequented hall must have been very large, necessitating a great number of stairs from the surrounding streets. On the next floor the Council held its sessions. Here,

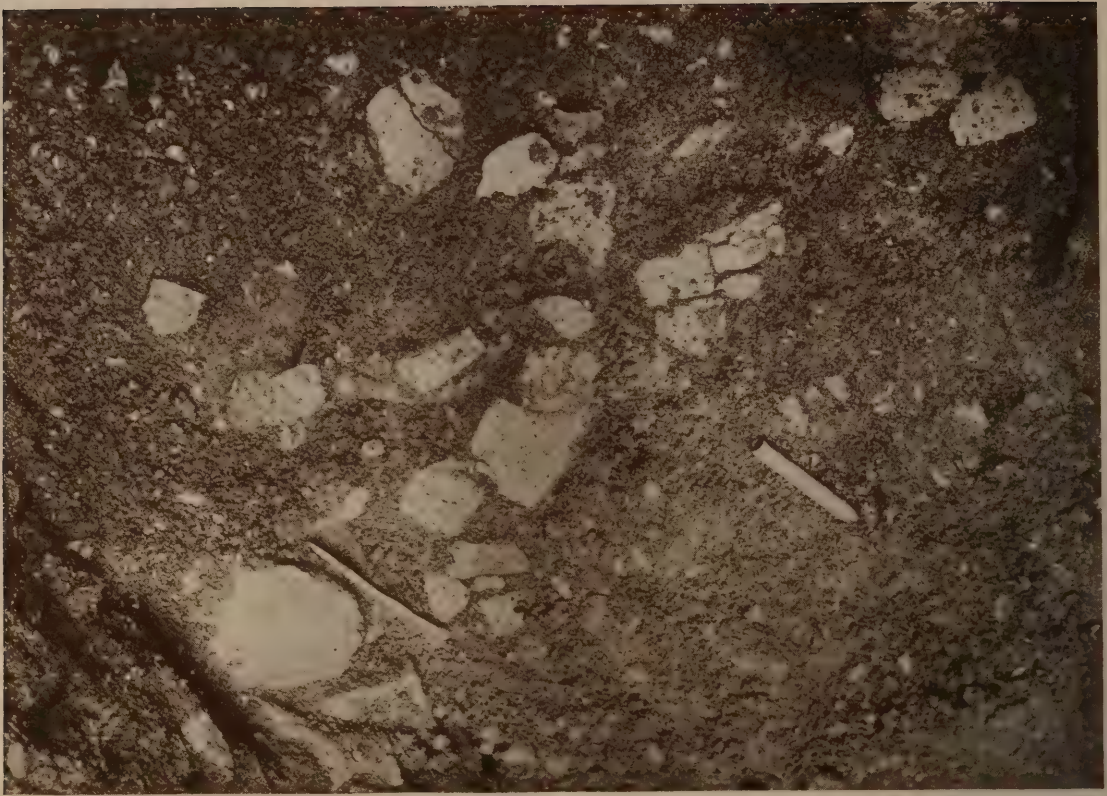
too, were held the main festivities of the city.

The solid, carefully made foundations of the hall, penetrating to bed-rock, were made of limestone blocks taken from an old pit on the island. A large number of street pavement-slabs were marked by the symbols of the mediæval stone-cutters. It is not known certainly what the structure was like, for by the beginning of the XVIth century it was much damaged by fire. Being restored, it again went into decay toward the end of the XVIIth century. Later on the ruins were used as building materials for new houses.

Last year another Middle Ages foundation, situated not far from the old



FRAGMENT OF A PORCH FROM THE "CALF-SKIN" HOUSE.



STONE AGE CERAMICS FOUND IN THE DEPOSITS UNDER THE MARKET PLACE AT VISBY.

port, was excavated. This is the legendary "calf-skin" house, the commanding structure and beautiful decorations of which were glorified in several of the mediæval chronicles. Like the city hall, this building was early destroyed, the remaining traces of the cellar were covered by soil and deposits of a later age, and the old house quite forgotten. The excavations had to be restricted because a garden and a modern house are situated over the ruins. It was, however, possible to uncover enough of them to make possible a reconstruction of the ground floor. This edifice had been even larger and more magnificent than the city hall, measuring 138 feet in length by 75 feet in width, and the massive

limestone walls were nearly seven feet thick. Curiously enough, this house was of the same type as the city hall. Through a remarkable coincidence these two representatives of a style practically unknown in the Scandinavian countries were both destroyed and buried in the soil.

The famous "calf-skin" house, the curious and interesting history of which testifies to its great importance during the Middle Ages, was probably the citadel of the Swedish King in Visby. The size of the building is evidence of the power acquired by these kings during the XIIIth and the XIVth centuries over the formerly practically independent city of Visby. The saga says that King Birger Magnusson of



EXCAVATED RUINS OF THE "CALF-SKIN" HOUSE.



PARTS OF THE WEST SIDE WALLS OF THE "CALF-SKIN" HOUSE.



THE RUINED CHURCH OF ST. DROTTEN.

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Sweden, who in the beginning of the XIVth century visited the island in order to collect new taxes from the burghers of Visby, asked for as much ground as he could cover with a calf's skin. Such an apparently reasonable demand the burghers would not reject. Then the King, the saga says, had a calf's skin cut into narrow strips and encircled a considerable part of the old fishery near the port. On this plot the great "calf-skin" house was then built.

The saga may be true or not. In any case the excavations show that the house was erected early in the XIVth century, and many circumstances designate it as one of the king's citadels of commerce. Even in this house the ground floor consisted of a single large hall. It had three naves and twenty-four bays whose arches were supported by slender, finely carved columns several of which have been found in the neighborhood. Leading to the hall were twelve staircases, six on each side. The façade evidently faced towards the west, i. e., towards the port and the sea. Here the stairs faced the gateways which opened out into the street. Each porch was covered by a pointed arch, either of simple design or with a

rich Gothic profile. After the end of the Middle Ages, the building was used as a storehouse, but was left to fall into pitiful decay and during the XVIIIth century was totally ruined.



THE INTERIOR OF ST. CATHERINE'S CHURCH SUGGESTS THE SPLENDOR OF BY-GONE DAYS.

Recently excavations have also been started on the site of the giant double church of St. Peter and St. Hans. The larger of these two conjoining churches—St. Hans—had five naves and must have been an enormous

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structure. The excavations, which are not yet completed, seem to show that the style of the church, which was probably built in the XIIIth century, was influenced by Westphalian and perhaps by French architecture.

Finally excavations have been made in the northern parts of the town, where important remains of extensive iron-works have been found. Close studies afford evidence that probably at the beginning of the Middle Ages—but possibly as early as toward the end of the Viking Age—this was a center for the smelting and refining of iron and copper. No traditions have been preserved from this important industry, which seems to have been carried on for a considerable time, but which later fell into oblivion. Only the name of the street where it was located, *Smedjegatan* or the

Smiths Street, contains a memory of the time when iron was worked on a large scale in these outskirts.

The discoveries of ore and of fabricated iron indicate that the ore was imported from Utö Island near Stockholm, and certain circumstances seem to show that the people of Gothland during this period exported wrought-iron to neighboring countries.

It therefore seems quite probable that



THE ST. MARIA CHURCH, NOW THE CATHEDRAL OF VISBY, HAS BEEN KEPT IN REPAIR FOR SEVEN CENTURIES AMONG THE RUINS OF OTHER CHURCHES.

the great power of Visby in the beginning of the Middle Ages to some extent was based upon this iron industry, the location of which is now revealed for the first time. As the existence of this trade has hitherto been quite unknown, the results of the recent excavations go far to elucidate the history of old Visby, and to explain the dominant position held by this city during the Middle Ages.

NOTES AND COMMENTS

THIS WINTER'S DISCOVERIES AT UR

During the two months of December and January just past, the Joint Expedition of the British Museum and the University of Pennsylvania which is conducting excavations on the site of Ur of the Chaldees under the leadership of Dr. Leonard Woolley, made important discoveries and carried back into a much more remote past

firmly the view that this was itself the main temple of the Moon God. Interesting from more than topographical reasons was the excavation of a large building standing over a mile outside the limits of the Sacred Area, a great hall—it might have been a royal audience-chamber—put up by king Sin-idinnam shortly before 2000 B. C. The remarkable feature about it was that it has undoubtedly had an arched and vaulted roof, and



ORNAMENTS OF GOLD, SHELL AND SEMI-PRECIOUS STONES FOUND BY DR. WOOLLEY IN THE TOMBS AT UR. THE CHAIN IS OF GOLD AND LAPIS LAZULI, AND THE BULL IS OF SHELL. ALL THE TRINKETS DATE FROM ABOUT 3500-3000 B. C.

than was hitherto understood, our knowledge of Chaldean civilization. The two reports which follow state in Dr. Woolley's own words exactly what he has done. The December statement covers two separate excavations, one of which filled up a big gap in the ground-plan of the early Temenos by proving the existence of a large building of the Larsa period (circ. 2100 B. C.) between the old royal palace and the temple of the Moon Goddess, while the other settled the character of the buildings surrounding the Ziggurat terrace from the times of Ur-Engur (2300 B. C.) until those of Nebuchadnezzar. To Nebuchadnezzar's Temenos an entirely new aspect was given by the discovery of a great entrance gateway at a point where in 1922-3 we had failed to trace the line of his enclosing wall; it not only completes the Temenos plan, but throws into true perspective the great courtyard and practically con-

until recently this would have been judged wholly impossible at such an early date. But the finding of arched doorways in private houses of the same period, and the fact that contemporary brick tombs were sometimes barrel-vaulted, justifies a restoration of this building which upsets all the views that have been held about the history of architecture in the East.

When in 1922-3 I excavated E-Nun-Makh, the joint temple of the god and goddess of the Moon, work in the sanctuary itself was carried down only as far as the well-preserved brick pavements of Nebuchadnezzar. Now I decided to pull these up to test the lower and earlier levels. Almost at once a discovery was made which added a new chapter to a temple history already sufficiently long and varied. Below the floors we found in position no less than four diorite door-sockets bearing the inscriptions of Marduk-



IVORY COMB AND PAINT-POT, DATING FROM ABOUT 1000 B. C., FOUND AT UR OF THE CHALDEES BY THE JOINT EXPEDITION OF THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA AND THE BRITISH MUSEUM.

nadin-ahi, king of Babylon from 1117-1100 B. C., recording his restoration of the shrine. No monument of this king had previously been found at Ur. So far as we know no Babylonian king for three hundred years had paid any attention to the city's buildings. It is not too fanciful to assume that Marduk-nadin-ahi's activities had a political motive, and that he was making a bid for popularity in the South with a view to his wars with Assyria—wars which were to lead in the end to his own overthrow and to the capture of Babylon by the northern enemy. Under the same pavement were other remarkable objects. The first was an ivory casket-lid bearing an inscription in Phœnician—the first Phœnician inscription, I believe, found in Mesopotamia; it is a dedication by a lady to Astarte, perhaps here identified with Nin-Gal the Moon Goddess. The second find was a complete toilet set in ivory: lotus-shaped mirror-handle, powder-box, paint-pot in the form of a sphinx, and, the best piece of all, a fine-toothed comb bearing on either side a picture of a bull, exquisitely engraved in the finest Phœnician style. It was a set of which any lady might have been proud.

But the success of the month's work has depended ultimately on the tombs, at least if success be reckoned by objects rather than by plans and details of history. Inside the southeast end of the later Temenos we have come upon a cemetery dating to a very early period—just after 3000 B. C.—which has yielded, besides much information about the primitive customs of the people, a wealth of fine objects of all sorts and of all materials. The most surprising feature is the abundance of precious metal. Diadems, rings, ear-rings and beads of gold and silver are the rule rather than the exception; long pins have heads of lapis lazuli mounted in silver or gold; copper is seldom used except for utilitarian purposes for cups and vases, weapons and tools, of which indeed we have a satiety. Individual objects are remarkable; there is a gold chain set with lapis which might have been made yesterday instead of five thousand years ago; there is a little gold bull beneath whose chin is tied a great false beard, the symbol of godhead, making of the domestic animal the "great Bull of Heaven"; a bead shaped as a pear on which is perched a bird, not a

quarter of an inch high, yet with all its feathers faithfully rendered; a tall head-ornament of silver in the shape of a lotus flower, the petals ending in balls of lapis lazuli capped with gold; a diadem of thin gold on which are rows of figures, their outlines impressed in the soft metal, huntsmen and stags, bulls and rams, a magnificent example of the work of the primitive goldsmith. And there are mere curiosities such as a gold bead three and a half inches long set between two equally large beads of lapis which must have been a burden to their wearer. Curious, too, is a large shell which, by the addition of a stone head, is transformed into a duck, the bright colors of the breast reproduced by an incrustation in lapis and mother-of-pearl, while a similar incrustation adorns a half of an ostrich-shell used as a cup.

We have dug a hundred and eighty graves, and there should be twice as many more yet to dig.

Dr. Woolley's second report carries on the fascinating tale in January.

It is now possible to say definitely that the period covered by the main cemetery lies between 3500 and 3200 B. C. In other words, we have gone back behind the First Dynasty of Ur, whose historical existence was first proved by the discoveries made by this expedition three years ago, and are in that nebulous epoch assigned by ancient Sumerian chronologers to a dynasty of kings of Erech who reigned for periods that make Methusaleh look young. That Ur was already then a royal—though not an imperial—city is shown by the names of kings engraved on their cylinder seals; that the country, divided up as it must have been into a number of city-states, had already achieved a high level of culture and enjoyed a certain uniformity of civilization, is made clear by the character of the objects found in the graves and by the analogies they present to the contents of more or less contemporary tombs excavated by Mr. Mackay at Kish, a hundred and fifty miles north. Indeed, the state of civilization illustrated by our discoveries is astonishing and, though it does not settle the question, throws new light upon the old dispute as to whether the civilization of the Euphrates or the Nile Valley can claim priority in time. Our cemetery

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belongs to the period when Menes was establishing the First Dynasty of Egypt, and already here writing is no less advanced than on the Nile, while the technique of the arts and crafts is definitely superior. The unification of Egypt in about 3400 B. C. is marked by the appearance of new art-forms and methods which seem to have been introduced from abroad or at least modified by foreign influences; the contemporary civilization of Mesopotamia is no less evidently the outcome of steady development in the country itself, and since change was demonstrably slow the origins of that civilization must go back to an immemorial antiquity.

The graves themselves are simple enough. In most cases the body, fully dressed, was wrapped in matting and laid on a mat spread over the bottom of the tomb shaft; personal belongings, jewelry, etc., were placed with the body, and between the hands or against the mouth was set a cup of clay or copper which presumably contained drink, just as a cup of water is often set over a modern Arab grave so that the dead man may wet his tongue before replying to the cross-examination of the recording angel. Against the roll of matting were placed other clay or metal vases containing food and drink, more matting might be spread over the top of these, and then the earth was flung back into the pit. In some cases a fire was lighted against the head of the dead man, and body and offerings were partly consumed before the grave was filled in; but the custom, clearly a survival of cremation, was already dying out, and in the later graves we find little or no trace of fire. In the higher levels a square wickerwork basket or coffin is sometimes substituted for the simple matting of an earlier age, and wooden coffins have been found, though these seem to mark a distinction in wealth rather than in date. But throughout the whole period we find, side by side with the inhumation burials, bath-shaped clay coffins whose furniture, though generally poorer in quality, is uniform with that of the matting tombs. It is tempting to assume that here we have evidence of the mixture of races, Sumerian and Semitic, which throughout the historical period characterizes the Euphrates Valley. In many of the graves the head is found to be resting on a pile of clean sand. The modern Arab of southern Mesopotamia has no such practice, but in northern Syria whenever a man is buried a basketful of clean sand is spread beneath his head, and the parallel may well be one argument more for an early cultural connection between Sumeria and the North.

The most remarkable object found during the month is only a fragment, the lower part of a square limestone plaque meant to be hung against a wall. It was found just outside the ruins of a building contemporary with the later graves. Carved on it in very fine relief, as sharp today as when it was cut, is a scene perhaps of some religious ceremony, but one is tempted to think it rather the funeral procession of an ancient king. It shows a chariot drawn by four lions; one man walks ahead as if to guide the animals, another walking behind holds the reins; the chariot itself is empty, but a leopard's skin is flung over it and to the front are tied the two spears, the quiver of arrows and the battle-axe which may be the dead king's armory. It is the earliest piece of stone sculpture that we possess from this country, and primitive though it be, it shows no lack of skill on the artist's part. A little panther's head carved in shell with inlaid eyes and lolling red tongue recalls the great copper lion heads discovered by Dr. Hall at al Ubaid, though those are of a later date. Finished technique of another sort is manifested by delicate work in gold and silver, filigree or cloisonné

pendants set with lapis lazuli and carnelian, intricately made gold chains and, perhaps most of all, by an imitation—a headband which has all the appearance of a chain but is really made with four strands of twisted wire soldered together side by side and so has the rigidity, suited to its purpose, which a genuine link-made chain would lack. The wealth of gold is surprising; not only beads and diadems are of the precious metal, but also long pins and such things as toilet-tweezers, stilettos, and even a tiny medical spoon. Of engraved seals we are getting a fine collection, and on them, too, the carving is often admirable. Silver vessels, lamps and bowls, are found, and copper vessels with a wide range of shapes are very common. Generally these are plain, but some examples are fluted after the fashion of Greek work of the fifth century B. C. It is hardly an exaggeration to say that the further back in time our excavations carry us in Mesopotamia the higher is the civilization they illustrate. Now in the middle of the fourth millennium before Christ we find work which the age of Nebuchadnezzar—halfway between that day and ours—could not surpass, and the crude beginnings of culture and art are still very far to seek.

C. LEONARD WOOLLEY.

Three important Roman monuments, The Castle of Pilate, the Arch of Bara and "Scipio's" Tower, all in the province of Tarragona, have been taken over as State property by the Spanish Government. The Castle of Pilate is really a massive tower at the southeastern angle of the city wall of Tarragona. Constructed of megalithic blocks, it has defied alterations and several wars, and still presents some of its ancient features. The Arch of Bara bestrides the Roman road which runs northward from Cartagena to the Pyrenees. It resembles the Arch of Titus in Rome, stands 40 feet high, 39 feet wide and is 8 feet thick. Considered the finest Roman arch in Spain, it is to be kept in repair by the Government. Its inscription states that it was built by Trajan's General Licinius Sura. The Tower of Scipio, not far from the Arch and about three miles northwest of Tarragona, is an ancient stronghold decorated with two statues locally declared to be those of the Roman leaders who commenced the peninsular conquest.

A "golden calf" which was part of a royal tomb treasure found in the Holy Land was recently exhibited in Chicago by Professor Breasted, with several other objects from the same sepulchre. The calf is a statuette about a foot and a half high overlaid with pure sheet gold, badly crumbled for the most part, but with the golden hoofs still intact. Prof. Breasted believes the tombs of the Hebrew kings, never discovered, will yield much material of importance in the history of Palestine. The present discoveries are from the first such burial place to be found, and are supposed to antedate the time of Moses by some five hundred years.

There were apparently no chiropodists in ancient Greece, and people then were troubled with their feet and improper foot-gear exactly as we of today are. Study of some of the most noted of Greek classic sculptures discloses that beginning with the latter part of the Vth century B. C., and extending on into our era, the realism of the Greeks reproduced foot deformities, thus clearly showing that the foot was compressed to such an extent that the little toe in most instances was bent under or crushed into the fourth. This is true even of Praxiteles' great *Hermes*.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

A

- ankh, u'za, senb:** (Life, Health, Strength) the Egyptian formula, corresponding most nearly to the Latin *vivat rex*, with which most Egypt. royal documents ended.
- ankh'am:** in Eg. mythol., a sacred flower; probably the lotos.
- Ankh-ha"sen-a'men:** the wife of Tutankhamen.
- Ankh-ta':** the sacred quarter of the city of Memphis.
- an'lace:** (now in little use) a short, wide, double-edged dagger or sword worn at the belt.
- An'mautf:** in Eg. hist., a high title of priestly rank, the symbols of which were the long lock of hair peculiar to the child Horus, and a panther-skin; associated with the cult of the ithyphallic deity Khem. (The meaning of the term seems uncertain; it may be "Husband-of-his-Mother").
- An'na-nim:** the Anu of Eg. history; the earliest settlers in the Nile valley.
- An'nap:** the Turanian term for the abstract idea of God. (Tur., *an* = star.)
- An'na Pe-ren'na:** in Ro. mythol., a goddess of spring; her festival occurred annually March 15. (Not the same as Dido's sister Anna, with whom in ancient times she was frequently confused.)
- An'nar:** in Norse mythol., husband of Night and father of the Earth (Jord).
- an-no'na:** (1) in Ro. anc. hist., the year's produce of a farm; general provisions; (2) a military tax paid in produce, for the subsistence of the army.
- An-no'na:** in Ro. mythol., a female deity of agricultural abundance, whose emblems were the cornucopia and ears of grain.
- an'no ur'bis con'di-tæ:** (Lat.) "in the year the city was founded" = Rome = B. C. 753.
- An'um:** in Celt. mythol., a revolving fortress-island, the place of departed spirits; the bubbling pot of the poet's inspiration brought from it magically by King Arthur.
- a-nom'a-ceph'a-lous:** in anthropol., having a malformed head.
- An-nun-na'ci:** the chthonic or earth gods of the Assyrians, resident in the lower regions.
- An'ru:** (1) the Eg. name of the great necropolis or public cemetery outside Memphis; (2) one of the names used by the Egyptians for their Elysian Fields (From the Book of the Dead).
- An'rutf:** (sterile) in Eg. mythol., one of the divisions or regions of Hades (Chapt. XVII, Book of the Dead); the N. gate of the House of Osiris.
- an-sab':** the Baetylian or sacred stones of the ancient Arabs, who anointed and worshipped them.
- an-sa'ta:** the tau cross, represented as the emblem of life. Cf. ankh.
- An'shar:** in Bab. mythol., the father of the gods.
- an'ta:** (1) in class. archit., a pilaster which forms the terminus of a side wall which goes beyond a cross wall, usually having special capitals; (2) in modern archit., a pilaster opposed to another, as on the jamb of a door. (Plur., *antæ. antes.*)
- An'ta:** in Eg. mythol., a war-goddess, wearing a white mitre like that of Osiris, and carrying battleaxe and spear; unknown before reign of Amenhotep I (XVIIIth Dynasty) and mainly worshipped by Rameses II and III.
- An'taem-nekht':** the favorite dog of Rameses II; he accompanied the king into battle.
- An-tæ'us:** in Gr. mythol., the giant son of Gaea and Poseidon, who compelled all strangers to wrestle with him, deriving fresh strength from each new contact with his mother (Earth), and proving invincible until Hercules lifted him clear of the ground and crushed him to death; the fight is a favorite subject of classic sculptors.
- An-tal'si-das:** the Spartan soldier-diplomat sent to Sardis in B. C. 393 to offer the Persians a treaty recognizing Persian claims to Asia Minor, thus undermining the relations of Athens with Persia (treaty concluded in 386); starved himself to death in 367 because a final mission to Persia failed.
- an'te-ces'sor:** (1) in Ro. hist., a soldier sent ahead of an army as a levying commissary to arrange camp sites, billeting, subsistence, etc.; (2) in the days of the Empire, a scholar who taught civil law.
- An'tef:** (1) the name of several kings of the XIth Eg. Dynasty; (2) a noted official of the XIIth Dynasty, close to the king, governor of Tanis and Abydos, and for a time a successful soldier; executed many important civic works and was noted for impartiality and mercy as an executive.
- an'te-fix:** in archit., a vertical ornament or block terminating the covering tiles on temple roofs and hiding the joints; usually ornamented with the carved or stamped anthemion decoration.

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

anthemion: the familiar palm-leaf, or other conventionalized leaf- or flower-design in the arts of Greece. (Gr. *anthos* = flower.)

astrolabe: the ancient spherical or planispheric instrument, generally of brass, used for determining altitudes in astronomy and navigation, familiarly once called the "mathematical jewel" (Gr. *astron* = star, and *labein* = to take).

biga: a chariot drawn by two horses.

caduceus: Mercury's baton, terminating in wings and having twin serpents coiled about it; once the symbol of the herald or messenger, since Mercury was the messenger of the gods.

chape: (in this case, probably) the projecting device or prong by which a sword is removably attached to the belt; usually, the tip of a scabbard.

Cnidian: pertaining to the two-harbored city of Cnidus, in Caria, Asia Minor, where the Venus of Cnidus (or Cnidian Aphrodite) was sculptured by Praxiteles.

Elgin marbles: the finest collection of Gr. marbles extant, consisting of parts of the Parthenon frieze, metopes and fragments of single statues, mostly of the Phidian school; brought from Greece to London in 1811 by the Earl of Elgin and now in the British Museum.

Garamantes: in ancient times a nomad tribe of the Fezzan and Sahara.

Pascha: (Gr.) Easter.

protean: easily and quickly variable; changeable; able to assume instant disguise or to modify appearance (from Proteus, a sea-god who could instantly assume any form he wished).

temenos: in Gr. anc. hist., a sacred enclosure, such as that surrounding a temple.

ziggurat: a terraced temple-tower peculiar to the ancient Assyrians and Babylonians.

BOOK CRITIQUES

Lucian, Satirist and Artist. By Francis G. Allinson, Litt. D., Professor of Greek Literature and History, Brown University. Pp. 204, 2 illustrations. Marshall Jones Company, Boston, 1926. \$1.75.

Æschylus and Sophocles, Their Work and Influence. By J. T. Sheppard, M. A., Litt. D., Fellow of King's College, Cambridge. Pp. 204, 2 illustrations. Longmans, Green & Co., New York. 1927. \$1.75.

Modern Traits in Old Greek Life. By Charles Burton Gulick, A. M., Ph. D., Eliot Professor of Greek Literature, Harvard University. Pp. 159. Longmans, Green & Co., New York. 1927. \$1.75.

These three books are notable additions to the volumes already published in the series known as *Our Debt to Greece and Rome*, edited by Professors George Depue Hadzsits and David Moore Robinson, making thirty-two out of the fifty-five volumes announced. It is to be noticed that while these are all of uniform appearance, the publication of the series has passed from Boston to New York, though the excellent Plimpton Press of Norwood, Mass., still does the actual printing.

As an editor of *Lucian*, Professor Allinson is well equipped for writing an appreciation of the great Syrian satirist. He gives a most readable account of the life and works of *Lucian* as well as of the age of the Antonines in which the satirist lived, and then, in the lengthy final chapter, discusses *Lucian's* "creditors and debtors". This is very well done, as far as it goes, and it may seem ungracious to suggest that more should have been made of *Horace* as a creditor (see Lejay's edition of *Horace's Satires*), while among the debtors a place should have been found for one who has been called the best nineteenth century representative of *Lucian*, viz., Lord Disraeli, whose brilliant extravaganzas, *Ixion in Heaven* and *The Infernal Marriage*, have been very popular on the other side of the Atlantic. And why not look into American literature for evidence of *Lucian's* influence? Surely Bangs' *Houseboat on the Styx* harks back to *Lucian*.

The volume on *Æschylus* and *Sophocles* divides its material with mathematical precision equally between "Antiquity" and "Modern Influences". In the former part there is a rather detailed account of the several

extant plays and of their influence in Greece and Rome. In the latter half their influence upon modern literature is ably traced in considerable detail, as evidenced in Italy, France, Germany and Great Britain. It would seem, however, that a book published in America should take some account, however slight, of American literature and even of living American poets who, like Edwin Arlington Robinson, William Ellery Leonard, and John G. Neihardt, have come under the spell of Greek tragedy. And if public performances of Greek plays in modern times are to be recorded, why should not mention be made of such conspicuous successes as have been witnessed at Harvard, Vassar, Stanford, Berkeley, and elsewhere?

The third book to be noticed "attempts to show how far the manners and customs of ancient Hellas have left their mark on the routine of our daily life". It takes us to the home, the school, the marketplace and the temple, and in a most entertaining and instructive manner gives us a vivid picture of the way the old Greeks lived, while it reminds us how many characteristics of antiquity still survive, either locally in Greece, or more widely in the world at large. To take a single example, we confess our indebtedness to Greece in the mere use of such words as academy, lyceum, gymnasium, paper, grammar, bible, history, geometry, logic, mathematics and music, to say nothing of the terminology of modern science.

There is at least one questionable statement in the book. Where has the author learned that "children in Canada could walk barefoot on the ice without discomfort or complaint?" The reviewer, who has lived half his life in Canada, can assure Professor Gulick that for a modern parallel to this kind of Socratic virtue one might as well go to Massachusetts as to Canada. But then there are the Menonites!

H. RUSHTON FAIRCLOUGH.

Kings of the Hittites. The Schweich Lectures, 1924. By David George Hogarth. Pp. viii, 67. 51 illustrations. Oxford University Press, London, 1926. \$2.

Great expectations are raised by this little book from the pen of the veteran student of

ART AND ARCHAEOLOGY

things Hittite. In part, our expectations are disappointed, for we are not to hear of the mighty kings of the empire which contended with Egypt. Hogarth goes so far as to say in his preface: "I remain not less doubtful of the propriety of using most of 'the cuneiform archives' as historical material than I was when I contributed to the second and third volumes of the Cambridge Ancient History."

The truth is that a considerable number of these tablets are in Babylonian which we can read as easily as a Greek inscription or papyrus. As for the tablets in unknown languages, thanks to the peculiarities of the cuneiform script, we may treat them as we do a broken Greek inscription, and win the half of the content without regard to any "decipherment". On the other hand, the pictographic inscriptions, vainly attempted by Cowley in an earlier series of Schweich lectures, still remain a mystery.

Hogarth takes "Kings of the Hittites" in the Biblical sense, and confines his study to North Syria, with excursions across the Euphrates and the Taurus. His presentation of the results of excavations at Zengirli, Sakjegeuzi, and Carchemish, will be welcome to those who do not have access to the more elaborate publications.

The core of his book is a closely worked out argument for a theory of Hittite origins. North Syrian art is dated from the eleventh to the eighth century. Its connection with the monuments of the imperial age in Cappadocia is at best remote. Its origin is to be found in Mesopotamia, whence it was carried to Asia Minor by the Mushki.

Hogarth gives little documentation and his arguments are presented briefly. They are directly opposed to the views current today. Adequate review would require an article as long as his book. Much debate will ensue before they are accepted.

A. T. OLMSTEAD.

Pieter Brueghel The Elder, A Study of His Paintings, by Virgil Barker. Pp. 64, 55 plates. The Arts Publishing Corporation. New York, 1926. \$2.

Last year *The Arts* magazine published a special number containing a very comprehensive monograph by its European correspondent on the elder Brueghel. So heavy was the demand for this issue, it was quickly evident to the publishers that a real demand

existed for an authoritative and well-illustrated survey of the remarkable XVIth century Dutch painter and his work. Instead of reprinting the magazine, the wiser course was adopted of increasing the illustrations to include practically all of Brueghel's canvases and give the essay permanent form. The result is a slim, attractive, strongly bound, practical book—fortunately at a moderate price—which makes an illuminating record of the Flemish humanities some four centuries ago. Not all students of art will agree with Mr. Barker's judgments, which oftentimes betray more enthusiasm than sobriety, nor will his estimate of Brueghel's messy habit of attempting to crowd everything into a small area be accepted as final. Draftsmanship alone—or even with the addition of powerful color, a facility amounting to genius in handling genre themes, and an excellent sense of human values—does not necessarily convey perfection. Unconscious of Self the painter may well be but the encyclopaedia is rarely given rank with the penetrating essay as a work of great art. It is Brueghel's irony, visible oftentimes with the flashing intensity of lightning, that lifts some of his work out of the story-telling class into that of genuine comment upon human foibles. The book is distinctly valuable as the first English work on a painter too long neglected, and has the further important advantage of being the only reasonably priced work on the subject in any language.

A. S. R.

Studio Handbook, Letter and Design. By Samuel Welo. Pp. 232, hand lettered and illustrated throughout. Frederick J. Drake & Co., Chicago, Ill. 1927. \$2.

This is a useful little manual for the desk or table of the artist who has to design lettering and ornament for poster and advertising purposes. It might also well be kept handy by the editorial worker for its use as a style-guide in the choice of regular, fancy and special type for special purposes, or to guide his engraver's artist in preparing special initials, ornaments, etc. Included with its wide variety of standard forms are many of those dreadful hybrid styles of modern lettering which by no stretch of imagination can be described as anything but bastard, and whose sole use is to shriek in weird falsetto the dubious merits of commodities the manufacturers seem to realize can be vended in no other way.

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VOL. XXIII, No. 5

MAY, 1927

ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES



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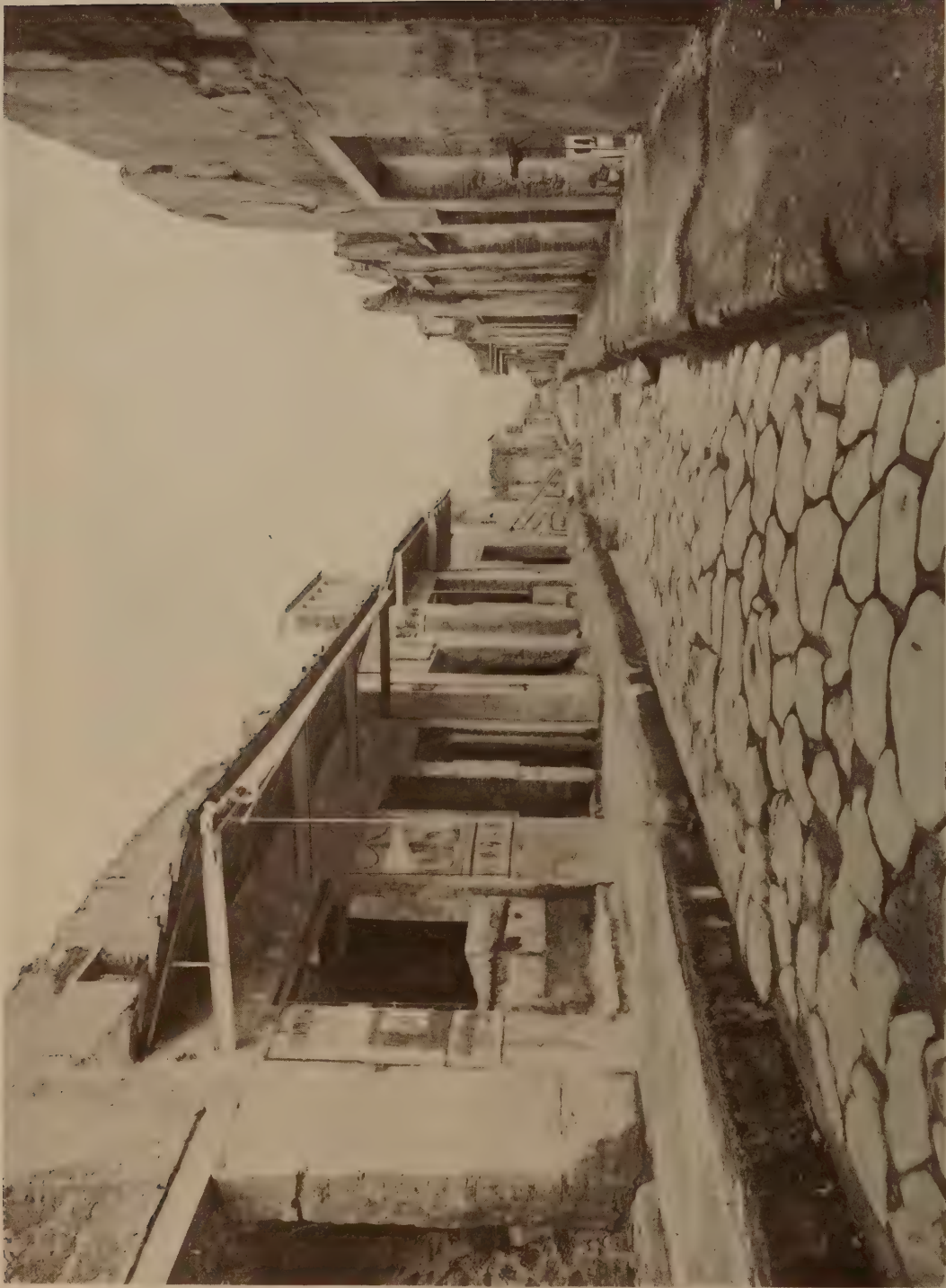
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The Arts Throughout the Ages

VOLUME XXIII

MAY, 1927

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POMPEII TODAY

By GUIDO CALZA

THE excavations at Pompeii continue to excite the interest of the studious and of amateurs of the life of ancient Greece and Rome, because some discovery of importance is made every year which is important in the history of the past and of art. This past year [1926] four really unusual silver statuettes have come to light in the excavations of a private house in the Via dell'Abondanza; to say nothing of a large bronze statue of an ephebus which has been taken to the National Museum at Naples, and which will become one of its most valued ornaments. All four of the silver statuettes represent an old man with an excessively thin body holding a silver tray in his left hand, while his right is pressed against his throat to augment the sound of the cry which issues from his wide-open mouth. This fresh, vivacious statuette represents a peddler in the ancient market, crying the exquisite flavor of the cakes he carries in his tray. It is a caricature of the *placentarius*, or vendor

of *placentæ*, large, thin cakes made of flour and honey, which were cut in slices and sold to the populace, exactly as is still the custom at Naples, where everyone knows the *pizzaiolo* or *pastarellaro*.

The life of old has, then, been restored to us in this figure of a peddler, whose trade was not followed by Romans, but by Orientals, as the Asiatic type of the old man's face clearly shows. Moreover, as these four statuettes were discovered among the fragments of a wooden box, we may believe the owner had just received them from some Alexandrine artificer when the terrific eruption of Vesuvius overwhelmed the lovely little city. It would seem also that this unknown, evidently wealthy Pompeiian gentleman had not even enjoyed having his beautiful bronze statue, found standing on its base in the atrium beside some tall bronze candelabra. Since the ephebus was designed to carry the two candelabra standing beside it, and since



AT THE LEFT, ELECTION NOTICES STRIKE A LIVELY HUMAN NOTE (See P. 205). AND AT THE RIGHT IS THE PAINTED SIGN OF M. C. VERECUNDUS, DRYGOODS AND CLOTHING MANUFACTURER, WHILE MERCURY, GOD OF BUSINESS, COMES OUT OF THE TEMPLE ON THE OTHER SIDE OF THE DOOR, PURSE IN HAND.



EXCAVATING THE ATRIUM OF A WEALTHY POMPEIIAN'S VILLA, WITH THE BRONZE EPHEBUS, POSSIBLY BY PHIDIAS, EMERGING FROM THE ASHES.

the carbonized remains of the cloth which covered them were also discovered, it is evident that the catastrophe overtook the town before the new ornament could be completely erected and placed in the house proper. The house itself was not yet finished. The walls had to be painted, so all the furniture and ornaments had been removed from the interior and set in the *atrium*, or court. The statue was to have stood upon a circular base discovered in the summer *triclinium* in a garden of the house. The proprietor evidently meant the ephebus to carry the lamps used to illuminate the dining-room during his banquets.

A mere glance at this ephebus proves the good taste of the owner in matters of art, for this youthful figure sculptured in bronze is perfect in technique and rarely beautiful: a masterpiece of plastic achievement. As Professor Maiuri—the new Superintendent of the Excavations of Pompeii—holds, the figure must be the work of the immortal Phidias or of one of his pupils at the very least. It may even be that statue of the youth Pantarkes, the victor in the contest between boys in the year 436 B. C., which Pausanias saw in the sacred precincts of the Altis at Olympia.

This masterpiece of pure Greek art, which compares for beauty with the *Idolino* at Florence, was altered in order

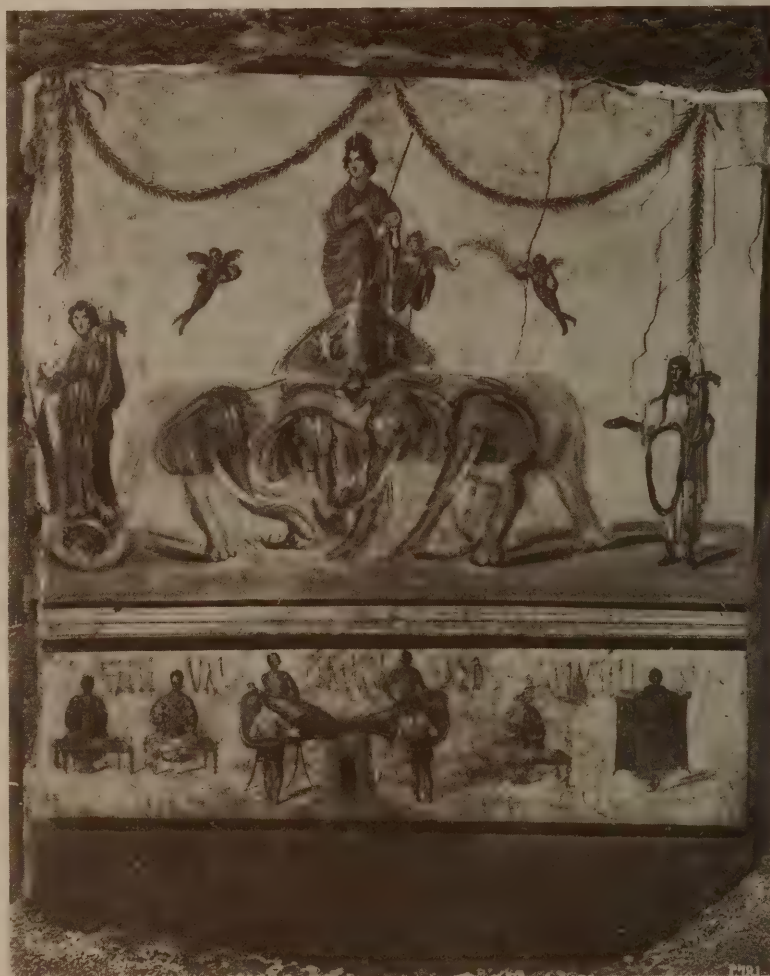
ART AND ARCHAEOLOGY

that it might serve as a lamp-stand in this Pompeian house, by bending the hands until they could carry the two tall, solid bronze candelabra, a treatment accorded, moreover, to other Pompeian statues. This alteration gives a displeasing aesthetic effect, naturally; yet the effect is better today than during the Pompeian epoch, because the figure was gilded then. Now it has taken on once more the warm tone of old bronze.

The new excavations have not only revealed masterpieces of ancient art, but have also yielded discoveries which are of importance in the study of both the architecture and the private life of the Vesuvian city. An entire, unlooked-for world that disappeared most tragically has returned to us after the lapse of twenty centuries, exciting general interest in its diverse industrial and commercial relations. Just beyond the gate which separates the old from the new excavations is the Fullonica Stephani, Mr. Stephen's laundry and dye-house, which still preserves the very graceful *atrium*, with such a deep *impluvium* that we may suppose it was used to wash the materials. Behind it are the vats for dyeing and wringing, and there is also an upper terrace where the goods were hung to dry. The

kitchen still contains many utensils. All the walls of the house are decorated with frescoes in the fourth Pompeian style *with the upper borders in imitation of marble, and the walls in Pompeian red with Cupids and dancing girls.**

Opposite the Fullonica is a large shop. Its proprietor was one Marcus Cæcilius Verecundus, who must have sold drygoods and clothing, as may be inferred from the paintings on the facade which served as advertisements of the business within. In fact Mercury, the patron of merchants, is seen



"A VERY PRACTICAL PICTURE OF A MERCHANT WHO WISHED TO SHOW HOW WORK WAS DONE IN HIS FACTORY."

* Dr. Calza's Italics.

ART AND ARCHAEOLOGY

coming out of a temple, purse in hand; and, on the other side, is the Pompeiian Venus wearing an azure robe, in a chariot drawn by four elephants and accompanied by Fortune and a priestess.

Below the figures are to be seen the various stages of cloth-making and selling. This is a very practical picture of a merchant who wished to show how the work was done in his factory, and thereby persuade his patrons to make purchases.

The long Via dell' Abbondanza, now excavated for five hundred metres, is animated with the life of ancient days by the paintings and *graffiti* the Pompeiians left for us. Each building had its shops, among them many *thermopolia*, which may be compared to the modern bars and wineshops. There is one, for example, with a marble bar on which are many bronze jugs. In the bottom of one, which is hermetically sealed, is some liquid—all that remains of a drink prepared on that June day in

the year 79 A. D., just before the catastrophe. There are vessels of every form and size, from large amphoræ to *flaschi* and bottles shaped like fowls and foxes. The accounts of the bartender have been found scribbled on the walls, allowing us to know how much he charged his customers for bread and wine. One of them, indeed, is represented in caricature on the wall near the entrance as having a monkey's head. Evidently he was a fashionable youth, who came here to flirt with the barmaids, who were from every part of the world, as may be gathered from the inscriptions. There was a Zmigrina from Smyrna, a Jewish Maria, a Greek Aigle. The presence of these women, whose names are mentioned in the scrawls left by their admirers, makes it evi-



AN EXCAVATED KITCHEN, WITH ITS POTS AND PANS IN PLACE, PRESENTS A MORE CONVINCING PICTURE THAN WHEN IT IS BARREN.



THE SHOPS OF THE VIA DELL' ABBONDANZA WERE JUMBLED TOGETHER IN VERY MODERN FASHION: A DUBIOUS BAR, A CHAPEL OF THE GODS, A BLACKSMITH'S FORGE, ETC.

dent that there were lodgings above the barroom. However, one must not believe that the Pompeiians were all pleasure-seekers, for next door to this bar of dubious repute is a *compitum*, that is, a little chapel where the *lares*—the divine protectors of the house and of the street—were worshipped: Jupiter, Juno, Minerva, Mars, Hercules, Venus, Mercury, Proserpina, Vulcan, Ceres, Apollo and Diana, all painted on the walls, while four priests—Succesus, Victor, Asclepiades and Constans—are shown offering sacrifices on the altar, around which two *lares* dance. Beneath the altar is

the serpent *agathodæmon*, which was said to bring good luck.

Civil life seems, in this way, to be mingled with religious customs; and close beside the useless, or superfluous, shops like the bar there are useful ones, like that of the iron-founder and geometrician Verus [?name illegible in manuscript.—Ed.]. This shop was lighted by a large lamp which also served as a sign. The many utensils found in this little smithy—among them the remains of a groma, the ancient surveyor's device for measuring land—had quite evidently been taken there to be repaired.

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But all the houses in the Via dell' Abbondanza are a delight to both eye and spirit: one really has the sensation of relieving a bygone age in all its manifestations. There is one house which it seems should have been named the House of the Triclinia, because of its marvelous stuccoes. It was about to be "done over" when the great eruption buried the city, and a quantity of materials have been discovered which show the preparations for re-decorating the apartments. The *tablinum* is especially remarkable with its marvelous white stuccoes on a blue ground, representing scenes from the last canto of the Iliad, and from the

combat between Hector and Achilles. These stuccoes, which were broken into fragments and have been carefully re-composed from more than a thousand pieces, are a prodigy of archaeological learning, patience and skill.

In the House of the Cryptoporticus, so-called because of a covered portico with windows giving upon the garden, is a scene of death which makes a profound impression: the tragic end of those last Pompeiians who had no opportunity to flee the catastrophe. Eight unfortunates sought refuge here in the portico, which had been used as a cellar; but instead of safety they found immortality of a sort. Beyond



THE LAST REFUGE OF EIGHT UNFORTUNATES IN THE HOUSE OF THE CRYPTOPORTICUS PROVED A TOMB, HERMETICALLY SEALED FOR MORE THAN A THOUSAND YEARS.



THE NEW METHODS OF EXCAVATION PRESERVE THE UPPER STORIES OF THE HOUSES AND SAVE A GREAT DEAL OF CONSTRUCTION FORMERLY LOST.

them thundered the volcano; the earth shook with the retching of the enraged Titan. Into every crack and cranny, through every opening large or small, filtered the steadily increasing down-pour of powdered, calcined stone and probably poisonous gases. Little by little the ashes increased in depth; little by little the life-supporting air grew denser and more choking. Escape there was none. Outside the suffocating black pall of cinders completely cut off the light of day. And so they waited, knowing the end.

Especially terrifying is the figure of a young girl, hiding her head on her mother's breast. Graphically have the plaster casts preserved her pathetic dis-

tress, and that of the man who fell alone, grimly holding over his mouth the cloth which failed to keep out the stifling, strangling cloud.

Plaster casts have also been made of doors and of wardrobes, as in the house of L. Caius Secundus, also called the House of the Hunt because of the pictures of wild animals upon its garden walls. Nor are mosaics lacking in the apartment of the Duumvir (or Mayor) P. Proculus. In fact, there is one representing a dog tied to a door, while others show birds and peacocks. A certain C. Cuspius Pansa must have been a very good man. At least, he must so have regarded himself, since he declares of himself in an inscription



UNTIL RECENTLY POMPEII WAS THOUGHT TO HAVE HAD ONLY ONE HOUSE WITH A BALCONY, BUT THE LATEST WORK HAS REVEALED GALLERIES, BALCONIES, WINDOWS ON UPPER FLOORS AND SHEDS.

found in this house: "*Si qua verecunde viventi gloria danda est huic juveni debet gloria digna dari*", which is to say: "If praise and glory should be given to one who lives honorably, praise and glory must be given to this young man." Very likely he belonged to the society of the *Juvenes Venerii Pompeiani*, which united the *jeunesse dorée* of the city and had as its object the preparation of good citizens and brave soldiers. Records of its training are found in many imperial Roman cities. It was fostered and favored by the emperors themselves and by the princes of the Imperial House, who willingly accepted membership in it as *patroni*.

The meeting-place of the *Collegium*

Juventutis of Pompeii has been discovered. The entrance is decorated with trophies of war and with the palms given to the victors in the games and races. Within is the *armamentarium*, a vast hall with large wardrobes or lockers containing arms and gymnastic apparatus, while the walls are painted with winged Victories and the standards of the legions.

Almost opposite the *Collegium* is perhaps the most beautiful house in the whole Via dell' Abbondanza. It compares for interest and for the state of its preservation with the famous houses of the Vettii and of the Faun. This is the house of Loreius Tiburtinus. The large garden with its grapevines is more fasci-



THE TRICLINIUM IN THE HOUSE OF CRESCENTIUS, WHOSE GUESTS WERE ADMONISHED GRAVELY NOT TO FLIRT WITH ONE ANOTHER'S WIVES.

nating than all the rest, and has been planted anew so that it flourishes again today. A little stream of fresh water runs through the garden between banks of polished marble, while along the front of the portico is a channel ornamented with little marble figures. This tiny runlet cooled the rooms opening on the portico. At the end of the channel, which is about twenty metres long, one metre wide and one deep, is a *biclinium* or diningroom for two people, with a figure of Narcissus looking at himself in the water painted on the wall, and one of Thisbe killing herself upon the body of Pyramus. This diningroom is curiously situated around the end of the channel, where the guests could amuse themselves by watching the fish swim about in the water, or even—if the Fates were propitious—by catching them.

In the middle of the channel is a niche ornamented with four Doric columns and a mask of Ocean, beneath which is a little basin with a marble Cupid, while on the wall Diana and the luckless Actæon are admirably painted. All is charming, vivid and fresh. The paintings are not very finished, though the pictures of Narcissus and Thisbe bear the signature of the artist—*Lucius pinxit*—but there is great variety in both subject and coloring everywhere, from the room with scenes taken from the Trojan epic to the one in which are painted nude figures of little girls. It has been possible to replace even the shutters in this room, with their movable slats, just as they were in ancient times. And is it not marvelous to have found the *triclinium* in the house of Crescentius almost intact—with a heavy marble table in

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the centre on which is a mark left by some vessel which stood there, who knows how long? The walls are blue in color, and are covered all around the room with moral inscriptions which do honor to the host and proved useful, let us hope, to his guests, for he reminds them to behave as they should, to wash their hands and feet, and, most amusing of all, not to flirt with another man's wife—"lascivos vultus et blandos autem ocellos conjuge ab alterinius sic tibi in ore pudor"!

The importance of the election-posters is recognized by all; also that of the Pompeian *graffiti*; not solely because they reconstruct the life of ancient times for us, but because they help us to identify the owners of the houses. The municipal elections must have been just held at Pompeii when the catastrophe occurred, or they were to come off within a short time. This is why numbers of the posters have been found which would have been cancelled had the elections already been held. The method of writing on the walls was very simple. The facade was white-washed. Then the most popular names were written on it in red letters with the names of their supporters. Sometimes it is a workman's guild which supports a candidate, as witness the fullers who plead for their man in the line: "*L. Holconium fullones universi rogant.*" The women also took an active part in the local politics—"C. Julium Polybium duumvirum *Specula rogat*", from which it appears that *Specula* was the legitimate wife. But it was not always the wives who supported the candidates. Indeed, the opponents of this very Polybius put up a poster in which he is recommended by a certain Cuculla, which, we strongly suspect, was the name of a courtesan, since this name is all scratched out, as

if Signor Polybius was ashamed of being supported by Signorina Cuculla.

Now comes the question of why this Via dell' Abbondanza seems so different from the other streets in Pompeii, because, though the old town is always interesting with its temples and theatres, *thermae*, Forum, etc., and some houses of singular importance, it is certain that no other street offers such important and seductive elements of architecture and of everyday life as this. Perhaps it was the principal thoroughfare, or the wealthiest in the city? Not at all. It is not even in the centre of town. The difference is the result, to a great extent, of the new method of excavating adopted here: that is, the result of the great progress made by archaeology during recent years not only at Pompeii, but at Ostia and in all the excavations of ancient cities. The old excavators were satisfied to free the buildings from the ashes and *lapilli* which hid them, and left only such walls standing as were well-preserved. Almost all the fragments of walls were thrown away. The objects found were taken to the Museum at Naples, far from the place where they belonged. For instance, there was only one house with a balcony in all Pompeii, the Casa del Balcone Pensile, we were taught to believe. But in the Via dell' Abbondanza the existence has been proved of houses with sheds, and with balconies, galleries and windows on the upper floors!

The new method proceeds by strata from above downwards; the roof of a house or shed is freed first from the ashes, then photographed, then supported on new rafters in place of the old wooden ones, which were completely carbonized. The roof having been put in place, the archaeologist continues to

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excavate, returning the fragments of walls and fallen ceilings to their original position and recomposing the paintings and stuccoes with the most elaborate care, just as has been done in the House of Achilles. So, when the excavators reach the ground floor, the house is in perfect order and quite ready for visitors. Moreover, everything abandoned by the last inhabitants is left where found: that is, where it was while the city was alive. For example: all the bronze vessels were found in the ancient barroom, and all the utensils are still hanging on the wall in a kitchen. It is the same with the many *viridaria*, or gardens inside the house: plaster casts have been made, preserving the forms of the roots of the plants; and the same trees, the same flowers that grew there in ancient times are planted

again, exactly as was done in the grape arbor in the garden of Loreius Tiburtinus.

These, then, are the marvelous results which the progress made by archaeology has yielded; for archaeologists are no longer satisfied with bringing the ruins of the Past to light. They must restore to its fullest value every element of life in ancient times because a ray of light may come from some tiny dead thing. The archaeologist is no longer a necrophore but the marvelous resuscitator of a bygone life and art. As the engineer constructs for the future so the archaeologist, employing his skill as excavator and scientist, reconstructs an ancient civilization in all its various manifestations, from the cult of the gods to the practical life of every day.



RARE OLD TSIA STORAGE JAR.



SANTA CLARA.

POST-SPANISH PUEBLO POTTERY

By KENNETH M. CHAPMAN

THE potter's craft is by far the Southwest's most notable contribution to aboriginal American art. Its development from a crude handicraft in early prehistoric times, its persistence through the upheaval of Spanish conquest and settlement, and its survival during the three centuries that have followed are important chapters in the unwritten history of Pueblo Indian culture.

Notable collections of pottery, now scattered among the museums of both America and Europe, give evidence of a marvellous development of the craft in pre-Spanish times. Far back in this long bygone period the cliff- and mesa-dwelling ancestors of the Pueblos had settled down to the cultivation of corn, beans and squash, and to the building of permanent dwellings, a sedentary

life which brought about the need of pottery for the storage of meal and water, and for the cooking and serving of food. The comparative abundance of this early pottery is easily explained. It was interred with the dead, and in unbelievable quantities still awaits the archaeologist's shovel in buried *pueblos*, now for the most part guarded from vandalism by various government and private agencies. As time went on a distinct type of ware was produced in each of six or more cultural groups which were barred from easy communication by mountain barriers or by wide stretches of arid country. The wares of these sub-areas, differing in materials, form, and decoration, afford the archaeologist his surest evidence not only of barter and migrations between distant *pueblos*, but also of suc-



SAN ILDEFONSO.



TESUQUE.



SANTO DOMINGO.



COCHITI.

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SANTA ANA.

cessions, one upon another, of culture-wave after wave throughout the whole Southwest.

The coming of the Spaniards brought great changes in Pueblo land. Scores of villages were abandoned and, in the readjustment of those which survived, many of their prehistoric crafts fell into disuse. But pottery-making, always a domestic art of the women, survived the shock and has flourished since in more than half of the twenty-five *pueblos* as they exist today. A distinct type of ware was finally developed in each, but just how early these marked differences began to show themselves is yet to be determined. There is but little of this early post-Spanish pottery left to tell its story, for the ancient custom of burying it with the dead was abandoned soon after the conquest. Consequently less pottery was made and this, subjected to every day use, all but disappeared through

natural wear and breakage. Only rarely did a water-jar, food-bowl or ceremonial piece escape destruction by retirement to a dark and seldom used storage-room. Perhaps the oldest known specimens are the huge meal-storage jars, often with a capacity of twenty gallons or more, whose rightful place was in these same dark

storerooms where, either standing in secluded corners or permanently plastered upon pedestals of clay, they held the surplus meal of successive generations of thrifty grinders against the day of sickness or feast.

There is not the slightest trace of Spanish influence in either the form or decoration of this post-Spanish pottery, as the accompanying illustrations of old and used specimens from ten *pueblos* will attest.* Local sources of clay and tempera, slips and pigments, played their part in this diversified develop-

* From the collection of the Indian Arts Fund.



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ment, and in addition, the potters of each village made their own use of the common Pueblo heritage of age-old symbolism in the decoration of their wares.

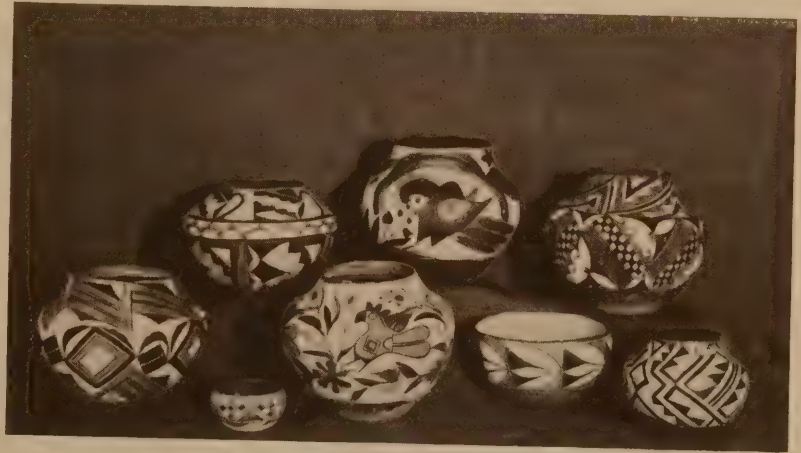
Through the three centuries that have passed, the designs of Pueblo pottery have had one dominant theme, a prayer for rain for the maturing of crops, a matter of gravest concern in this semi-arid region where the menace of drought is ever in mind. So in endless profusion of combinations appear the symbols of mountains and clouds, lightning and rain, and leaves, flowers and seed-pods as emblems of growth and maturity. With these frequently appear fantastic forms of birds or the feathers of birds, both of which serve to bear their prayers aloft. In some *pueblos* certain intricate designs have survived, practically unchanged; in others the same design was seldom repeated.

Not all of the *pueblos* have made use of symbolic decoration. At San Juan and Santa Clara a highly polished but undecorated ware has been made for centuries. In the former the fine clay slip is burned to a deep red; in the latter it is smoked after the firing is complete, to produce a lustrous black. The wide flaring bodies and rims of Santa Clara water-jars are distinctive among Pueblo forms. These red and black wares were also made in early times at other Tewa *pueblos*, but in San Ildefonso and Tesuque the early preference was for pottery of light color, decorated with designs in black alone. This was followed in San Ildefonso by a period of

two distinct types, the polychrome, and the red ware with decorations in black.

The pottery with a light color was also developed at the Keres *pueblos* of Santo Domingo and Cochiti, where it still persists. In the former there is a notable survival of prehistoric geometric design; in the latter the rain and fruition symbols appear in greatest profusion.

Pottery-making has all but died out at Santa Ana, but enough of the product survives to prove it entirely dis-



ACOMA.

tinct from that of the neighboring and closely related *pueblo* of Tsia whose durable, stony ware has long been prized among the other *pueblos* of the Rio Grande area. The decorations of Tsia pottery, in black and red, and less frequently ochre or tan, are painted on a white slip. This wears off with use, exposing an undertone of flesh color which harmonizes beautifully with the pigments used in its decoration.

The pottery of Acoma has always been famed for its thinness and lightness, and for its remarkable range of decoration, which includes ancient geometric designs, plant-forms, and conventionalized parrots, done in black,



ZUÑI.



HOPÍ.

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red and orange on a startlingly white ground.

The art still survives at Zuñi, where large food-bowls are a distinctive feature. The decorations are in black and red on a white ground, which with use takes on the quality of old ivory. A strong likeness to ancient Zuñi art is noticeable in the form and decoration of the Hopi pottery of past generations. The fine slip most commonly used varies in color from white to orange, depending on the degree of heat produced in firing. The pigments are black and red, though white was often used with black in the decoration of a finely-surfaced red ware. Although the Hopi have been unusually favored by the fine quality of their clays, slips and pigments, the potter's art has died out in several of their villages. It still thrives at the Tewa *pueblo* of Hano, but even there it has undergone a great change, due to the demand of traders and tourists for reproductions of pre-historic Hopi forms and decorations,



TYPICAL OLD ZUÑI WATER JAR.

which are now made in great quantities.

The commercialization of pottery-making has also brought about a great change in the art of San Ildefonso and other pueblos. In some instances the form, finish and decorations have been greatly improved, but the ware is not fired sufficiently to make it serviceable for the use of the Indians themselves. This is also true of the highly polished black ware of San Ildefonso, as its beautiful finish is lost with hard firing.

There are those who foresee the dying out of the old art, as the introduction of the white man's utensils lessens the need for good serviceable pottery for domestic use, and as the younger potters adapt their product to the demands of the buying public. However high a standard may be reached by oncoming generations of potters in providing new types of art ware for the *americanos*, the lover of antique Pueblo pottery cannot but regret the abandonment of the old types of each *pueblo*, honestly made and thoroughly fired for the use of the makers themselves, and bearing the symbolism expressive of a simple faith in the oneness and beneficence of all nature.



ELABORATELY DECORATED SAN ILDEFONSO STORAGE JAR
OF THE OLD TYPE.



WAR: CEILING IN PITTI PALACE, FLORENCE, BY PIETRO DA CORTONA.

PIETRO DA CORTONA: A MASTER OF THE SEICENTO

By DAVID E. HEINEMAN

WHEN Luca Pitti, opulent banker of Florence, about the year 1435, undertook, with more of ambitious vanity than discretion, to set his newly acquired wealth against the none too firmly established political power of the Medici family, he proceeded in a fashion especially designed to appeal to the instincts of the Florentine populace. To it, the external things made chief appeal; with it, a large palace was the prime necessity for a leading personage. In mediaeval Florence as in Rome, and, in fact, in all the Italian cities, the family home must needs be a family fortress and a family palace.

With banker shrewdness, Luca Pitti refrained from building his seat in the clustered hot-bed of the old established strongholds of the Florentine nobility. Familiarity would be given by him no opportunity to breed contempt; indeed, there lacked not from the beginning ample contempt for the moneyed upstart, that caustic, ironic contempt to which Tuscan keen-wittedness always gives picturesque form and not infrequently indelicate expression. The banker-prince did not engage to be daily snubbed at close range; instead of being looked down upon from across the street, he preferred to look down upon the would-be snubbers. So he betook himself to the hills overlooking Florence—to what the Parisian would call the left bank—and there established himself in magnificent fashion. Naturally his architect had to be the best that money could obtain, the one most in vogue; wherefore we owe the design of the Pitti Palace to Filippo Brunelleschi. There is great difference

of opinion about this structure; some call it a wonderful palace, others manage to slip in the word "prison."

The Pitti Palace gives the impression of solidity, of "Here I am, here I stay", and if Brunelleschi's pencil moved a bit toward the heavy old fashioned rather than toward the delicate newer forms, we may be sure he had his instructions. Great bankers the world over are reputed to have set notions of what they want; power is arbitrary, if not always discriminating, and there have been modern instances of architects tearing their hair over what the merely rich have attempted to do with a really artistic design.

In any event, what may have been ruggedness in the original palace was dealt with gently by those later owners who, adding to it, wedded it to its glorious gardens, making that unity of structure and setting which long afterwards was realized to perfection in the Luxembourg Palace at Paris, a lineal descendant of the Pitti. Long before this, however, Luca Pitti had gone as he had come. He went before the interior of his palace was completed. The weight of those heavy stones and massive arches had crushed him into bankruptcy. At the opportune moment the Medici family reached across the Arno and enfolded his palace. Were it not for the fact that it has retained his name, the poor rich-man would figure in history merely as a very minor Medicean episode.

It was not long after its acquisition that the palace took on the unexampled splendor and luxury of the Medici. The cold walls and ceilings



THE GOLDEN AGE: FRESCO BY PIETRO DA CORTONA, PITTÌ PALACE, FLORENCE.

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were no longer to remain unenriched. Even as the best architect of his day had been summoned to erect the palace, so now the painter pre-eminent was called upon for the decoration of the interior. The choice of Pietro da Cortona (Pietro Berrettini, 1596–1669) was a logical one. After the great masters of the Cinquecento had come the Academicians, foremost among them the Carracci. Though masters of and upholders of the fine traditions of their craft, they lacked a certain something which left their work cold and without appeal. It was from the reaction against the Academicians that Pietro da Cortona had sprung. He represented a healthy naturalism, expressing itself without derogation of the highest ideals and standards of painting. Art at that time could not go back to the primitives or their successors. The High Renaissance art had superimposed much that was Pagan upon the former simple piety. The artist now painted for prince or priest, for castle or church, but in any case he painted with power and grandeur.

It is only at the present day that a just valuation of the artists of the Seicento is being arrived at. We do not hear the terms Base Renaissance or Decadence so frequently as in the days of Ruskin, nor do we hear as much about Pre-Raphaelites. We have come to realize that the man who imitated, let us say Botticelli, overlooked the fact that if Botticelli imitated someone else, then so much the worse for Botticelli. We have learned that there is absolutely nothing so far removed from the ancients, so far removed from the thing it seeks to imitate, as the imitation of the ancients. Unhappily, it is artificial; happily it is evanescent. One need not be a very old person to be able to recall the low estate which in our

own time had overtaken the late Renaissance artists. One might then have thought that painting and sculpture had perished with Raphael and Michael Angelo. Today public galleries struggle for exhibits by painters to whose works their doors were closed a half century ago. The late American sculptor, Larkin G. Mead, who shared his early Venetian days with his brother-in-law, William Dean Howells, never tired of telling—and the present writer was privileged to witness the pathos of the recital—how he was offered for the sum of six hundred dollars the entire series of Tiepolo's incomparable Stations of the Cross, now one of the most valued treasures of the city of Venice.

The Italian government realized all this in 1922 when, at the instance of the *cognoscenti* of Italy, it organized the great exhibition of the Seicento and Settecento painters at Florence. The same impulse led to the formation of the Magnasco Society in London, organized for the study and appreciation of Baroque painting, and which, under the presidency of Lord Gerald Wellesley, gave its first show in the autumn of 1924.

When the exhibition of 1922 took place at Florence, it was fittingly housed in the Pitti Palace. From its high vaults the frescoes of Pietro da Cortona dominated the rich offerings of genius that ranged the walls, among them such canvases of his as the *Sacrifice of Solomon*, loaned by Prince Corsini; the *Madonna in Glory*, sent by Count José Canavero, and the *Moses and Jethro's Daughter*, from the gallery of the Marquis Carlo Lotteringhi della Stufa.

Of the painter of these frescoes, so happily conceived for stately salons, the words of Count Carlo Gamba,



THE AGE OF SILVER: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.

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surely an authority on the Seicento as well as on so much else in art, epitomize the genius of Pietro da Cortona. He says of him: "He knew how to wander widely with his brush over ceilings and walls as if in an empire of air and light—and was the creator of that style, decorative, exalted, joyous, luminous, which spread gradually all over Europe and filled the vaults and vistas of two centuries." Europe is a large field, two centuries a long period; no ordinary genius could create a style that could dominate so large a field, so long a period. Yet when we trace the offspring of his art on the ceilings, the canvases and the tapestries of Italy and France alone, we realize the truth of the statement.

There are those to whom the great ceiling in the Barberini Palace at Rome expresses to the utmost the imagination, genius and power of Pietro da Cortona. Truly it astonishes and baffles the eye of the beholder and evokes the wonderment of the painter. Suffice it to note here that the Barberini, for whom or for whose pope, Urban VIIIth, nothing was too magnificent, were content to select Pietro from among all the artists of Italy.

As for the Pitti Palace frescoes, their subjects are naturally allegorical. The ceiling of one of the five rooms, the Salon of Mars, is devoted to war, whose varied panoply circles around the central Medici insignia. The size of this composition defies reproduction in the small. In it we look up at ancient galleys, whose outstretched oars sweep above our heads. On their decks we behold hand-to-hand conflicts. We see moreover the shock of collision, which leaves one huge ship serenely floating at the side of its sinking rival. The two celestial messengers of ancient Rome, precursors of good news, their ponder-

ous steeds lightly treading cloud or air, point to victory, laurel-crowned by cherubs. The marvel of all this is the perfect ease and freedom with which all the difficulties of perspective and foreshortening are met, verily "in an empire of air and light".

One of the mural series represents the Ages of Gold, Silver, Copper and Iron. The first of these is delightfully idyllic. The lion is naively passive and patient, even for a Renaissance lion, who seldom succeeds in being really savage. This particular lion is not lying down with the lamb, but snuggled in his mane is none other than the timorous hare, quite undisturbed by the imminent footfall of a chubby cherub. The happy folk of this Golden Age are occupied with garlands and flowers, with which latter the foreground is richly carpeted. There is no suggestion of the need of food; the acorned bough which the youth in the tree is grasping is only one more to be added to those festively borne by the cherubs. Everybody is happy in this floral Paradise; in the background is a group of dancers, near them a stag, quite unafraid.

When we pass to the *Age of Silver* the world is bucolic, but labor has entered into it. The plow and harrow are in evidence, grapes are being pressed, the ox is in harness, sheep are being sheared, grain harvested; a diet of fruit has supplanted the chameleon fare of perfume and aloes; the slaughter of animals for food has intervened. The genius-head on the scallop-shell at the top of the composition smiles, though not so blandly and serenely as the one in the *Age of Gold*; the smile is a bit forced, and something like apprehension is in the eyes. In the *Age of Copper* this face becomes sullen and defiant, while in the *Age of Iron* it be-



THE AGE OF COPPER: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.

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comes an outright Medusa-head, ghastly impassive, with no vitality save in its snaky curls.

The *Age of Copper* brings warfare in its train. Accoutrements litter the foreground; at one side a foreign captive and a woman, the latter of rare beauty and noble mien, are seated, both in chains. A refined resignation is coupled with their grief; even their arms and hands are eloquent of their emotions. The craftsmanship of these figures is superb. When one recalls the best that has been done in modern German mural painting, one vaguely guesses that Kaulbach may have paused for more than a moment before this group. Indeed, these frescoes seem to prefigure much of modern art, especially of French art, from Louis XIV to the modern Gobelin tapestries. "To the victor belong the spoils" is quite the sentiment of the *Age of Copper*. The central group represents the monarch awarding coronets to successful war leaders. These are a greedy and repellent set, and the eye turns for relief to a third group who suggest the hard literalness of the written law and its fruitfulness for dispute. In the background is a beautiful *tempietto*, redeeming with its serene proportions the discordant and depressing human elements of the scene. Incidentally it may be noted that Pietro da Cortona was an accomplished architect as well as painter. His churches are masterpieces of proportion as well as of refinement. His best work at Rome is overshadowed, like so much else there, by the hugeness of the larger basilicas of the city.

Last of all is the *Age of Iron*, replete with violence and murder, and sufficiently telling its own story. Never forgetting, amidst the horror of the subject, that these allegories serve as

decorative art, the artist has made into an arresting feature, in the very center of his composition, a stately pair of columns, with floating drapery atop. Heavily foliated garlands are at the sides; he has added on either hand the statue of a goddess and the upper portion of a temple, adjuncts of piety in contrast with wickedness. The malefactors, it may be noted, are not killing; they are at the point of doing so, a concession which spares the beholder's nerves and quite suffices for the case.

The beauty of composition, the artistry of execution, and the carefully considered play of light and shade, as well as the wondrous color—for Pietro da Cortona is pre-eminent among the great colorists of the Seicento—are apparent throughout all these works. These are indeed his characteristics as an artist. To them may be added the beauty of his women, in face and form, the delicacy of their flesh texture losing in its softness nothing of firmness of line, and above all, the exquisitely refined arms and hands, in these respects equalling, if not excelling, the best of the Venetians, while foregoing what with them so often verges upon mere voluptuousness.

The salient characteristics of Pietro da Cortona appear in full measure in an altar-piece portraying *Santa Barbara and Saints*, a work only recently brought to America and temporarily lodged in the University of Michigan Art Gallery at Ann Arbor. This work, in which the saints are done in life-size, rejoices in the rare possession of its original period frame, done partly in high relief, and which sets off the rich coloring of the painting. The play of light upon the lapis lazuli blue and the rich brown of the drapery, as well as upon the faces and arms, is strikingly



THE AGE OF IRON: FRESCO BY PIETRO DA CORTONA, PITTI PALACE, FLORENCE.

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effective. Santa Barbara, as the dominant figure, preempts half the canvas, yet so delicately placed and lighted are the two accompanying saints that they seem not at all to be crowded to one side. Perhaps the timid reserve of Santa Lucia, approaching almost furtively towards the center of the canvas, and the docile grace of Santa Prisca, serve to give this impression, since their gaze and interest are centered on what is about them, in contrast to Santa Barbara, who is utterly detached from her environment and as much absorbed in what is celestial as is the *Saint Cecelia* of Raphael.

It is interesting to note that the painter employed for this altarpiece the same models who served him for the Pitti Palace frescoes, a circumstance which found no small interest for Commendatore Odoardo Giglioli of the Uffizzi Gallery in Florence, whose interest in Pietro da Cortona is natural enough in view of his official relation to the Pitti Palace collections. Santa Lucia is none other than the sweetly girlish and coy figure at the left in the *Age of Gold*; there, too, in the right background of that fresco, is the unbeatified Santa Barbara, with her rounded face, fine brow and beautiful



SANTA BARBARA AND SAINTS; ALTAR PIECE BY PIETRO DA CORTONA IN UNIVERSITY OF MICHIGAN ART GALLERY.

arms and hands. Again, in the *Age of Iron*, poor Santa Prisca, at the right, is about to undergo allegorical martyrdom. In the *Age of Silver* all these lovely models appear, though treated less as portraits. The artist must have loved to paint these three faces, for it is plain that they are portraits, slightly, it at all, idealized. Even the cherubs who in the background of the altarpiece hover in the golden-amber light so much favored by this artist to accentuate the warmth of his figures, are

[Continued on Page 236.]





WESTERN PEDIMENT OF THE NASHVILLE PARTHENON, WITH SCULPTURE EXECUTED BY THE AUTHORS.

THE PARTHENON OF NASHVILLE

By LEOPOLD AND BELLE KINNEY SCHOLZ

THE Parthenon, the immortal Doric temple, stands recreated in full size replica at Nashville, Tennessee. This building, restored for purely esthetic reasons, will eventually be used as an art museum. The Board of Park Commissioners of Nashville were the builders, and the well-known architect Russell E. Hart, of New York and Nashville, an authority on Greek architecture, was selected to undertake this enviable and difficult task. Associated with him was George D. Nevins. The writers of this article were the sculptors of the Parthenon pediments.

In undertaking the restoration and recreation of the main sculptures of the Parthenon — the pediments — every available source of inspiration and information was sought and consulted, a thorough examination made of existing data upon the subject, and the opinions of artists and archaeologists, as well as the numerous conjectural restorations of the pediments, were reviewed and compared.

There are many different opinions as to the original sculptures of the temple. It must be remembered that forty-one feet, or nearly half the complete width, of the central portion of the eastern

end—the principal entrance to the temple—had been destroyed before Carrey made his drawings in 1674, antedating the siege by the Venetian General Morosini by eleven years.

Pausanias, in his description of Greece, written in the second century A. D., says of the pediments: "What is seen on the pediments on entering the temple (the eastern end) relates to the birth of Athena; at the back (i. e., in the western pediment) is the contest of Poseidon and Athena for the land." The principal motif is thus given us in each pediment and is almost universally agreed upon.

The foundation for our restoration was first, the fragments of the pediment sculptures, of which we had a complete collection of casts from the Elgin marbles. We naturally ranked the Carrey drawings second, as they are the first real records. Carrey showed enthusiasm and appreciation in his faithful portrayal, making no imaginary additions to complete the mutilated fragments; of priceless assistance also were the admirable works of E. H. Smith, Collignon, Michaelis and many other archeologists.



EASTERN PEDIMENT OF THE NASHVILLE PARTHENON.

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THE EASTERN PEDIMENT

Beginning our description at the extreme left corner, we first see emerging from the depths of the ocean Helios the sun-god, driving a fiery team of four horses. The strength of expression of these horses' heads has never been excelled. Next in line we meet a powerful reclining youth, the object of many disputes, but in such excellent preservation and having so distinct an indication of a lion skin, there is no doubt that this was either Heracles or Theseus. But since only gods of major rank were permitted there, we decided in favor of Heracles. This is the only figure on the pediment the head of which was preserved in the original.

Then follows a group of two females, commonly called Demeter and Persephone. On the left Demeter, the loving mother, is amply proportioned. She expresses a rather cold indifference toward the central action, but lavishes all her affection upon her daughter. In striking contrast to her Persephone, with outstretched arms, shows unfeigned rapture and adoration, with all her interest toward the center.

Then follows the swift moving Iris, the messenger, and from this point begins the previously mentioned great gap of forty-one feet which extends far past the center of the gable. Since there is not the slightest record left as to the sculptural contents of this stretch, we were obliged to create the figures and groups in this part of the tympanum.

We placed Poseidon next, seated, but active enough to show his being thoroughly interested in the performance. Closely attached to him is little Hebe, in a pose of adoration and awe. Next to her we placed the goddess of love and beauty, Aphrodite.



ATHENA AS SCULPTURED FOR THE EASTERN PEDIMENT.

Here with a wild gesture recedes Hephaestos, the god of fire, starting back at the unexpected result of his daring deed. Never would he, at the birth of Athena, have dared to face his almighty father when launching such a furious assault upon his ambrosian head.

Approaching the main figure we discarded the theory of putting Zeus in the center of the pediment in a frontal posture, as the traces discovered by Sauer clearly indicate a profile position. Zeus, sitting in the center facing forward, would have required a depth of gable almost three times the existing depth of thirty-five inches. So we conceived him sitting sideways to the left of the center, measuring ten feet from head to base. The cold fact that the



GROUP FROM THE EASTERN PEDIMENT.

Ares or Mars in warlike posture, Artemis behind him, Hera looking on calmly while caressing her peacock, and finally the Young Hermes or Mercury, the messenger of the gods.

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size of the seated Zeus from the toe to the back of the chair measured over eight feet, silences, of course, all arguments that the Zeus of Phidias was seated in the center looking forward, as in the latter case over five feet of the eight would have protruded beyond the front edge of the tympanum. In modelling Zeus's head we were inspired by the beautiful marble head in the Boston Museum of Fine Arts, while ancient coins and the Puteal of Madrid helped us to select the pose.

Dividing the gable in half, we see emerging to the front Nike, goddess of victory, bestowing the golden laurel crown upon the ever-victorious Pallas Athena, goddess of wisdom, the brain-child of her illustrious sire, born fully grown and attired in her glittering regalia of helmet and arms.

Moving on, we now encounter actors diminishing in size as well as in importance, and first meet Ares, better known by his Latin name, Mars. Next to him, leaning forward, is the mighty huntress, proud and chaste Artemis. Reclining in a complacent mood, Hera fondles her proud bird, the peacock. Behind her stands Hermes, the messenger of the gods. Next appears Phoebus Apollo, the god of fine arts, poetry, music and medicine, lyre in hand, and against him leans Ganymede, the cup-bearer. This group closes our recreated composition for the forty-one-foot gap of missing figures, and from here to the corner we were assisted by the Elgin marbles in restoring the remainder of the pediment.

Here we have the beautiful group of the richly draped female figures of the Three Fates, perhaps the most inspiring creation of ancient sculpture: Clotho, Lachesis and Atropos, the disposers of life. Dipping down into the ocean, Selene, the moon-goddess, leads her

wearied team of horses to their well deserved rest. The spirit of Morning and Evening is wonderfully expressed in the horses' heads of the teams of Helios and Selene.

THE WESTERN PEDIMENT

This pediment—basing our knowledge on the statement of Pausanius—contains the spirited contest between Athena and Poseidon for supremacy over Attica. The original consisted of twenty figures and four horses, and we are thoroughly acquainted with the subject through Carrey's drawings. A number of the figures, mostly badly mutilated, were still preserved in his time.

Beginning at the left corner again, we see a reclining male, nude, usually identified as that of the river-god, Ilyssos. If any figure of the whole pediment can claim the honor of having felt the chisel of Phidias, it surely is this one. Then follows an interval of about thirty inches—a space not wide enough to admit a figure. This space appears in Carrey's drawings. It is probable that Phidias felt it necessary to rest the eye of the beholder when surveying the long stretch of the pediment, so that the superimportance of the central group might not be lost. Correspondingly there was another space near the other end of the gable.

The next figure is universally recognized as being that of the old serpent, King Cecrops, who acted as umpire of the contest. There was no head or right arm on the figure, but what is left of this, together with the position of the body, indicates that this arm had been supported by a staff, the emblem of his office and dignity as judge of the contest. Closely attached to him we have his daughter, Pandrosos, whose head and left arm had to be restored.



POSEIDON AND ATHENA CLASHING FOR POSSESSION OF THE LAND, ON THE WESTERN PEDIMENT.

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Next, a seated female, of which there was not the slightest remnant left, was Herse, another daughter of Cecrops. Leaning against her was a lad, whom we presume might have been Eros, the god of Love. There was nothing left of him either. To the same group belongs the next figure, a standing female, Ag-

a male, as some archeologists had long so declared it. There were no fragments existent. The Carrey drawing of this figure is often mistaken because the long, flowing drapery of a charioteer's costume is similar to that worn by Greek women of that time. Accompanying the biga with outstretched



THE ERICHTHONIUS AND HERMES GROUP ON THE WESTERN PEDIMENT.

lauros, the third daughter of the old king; this figure also had to be newly created. Henceforward the actors in size, as well as in expression, seem to grow more and more in importance the nearer they move toward the center.

The following figure, a youth in the typical dress of a Greek charioteer, we believe was Erichthonios, the foster son of Athena, who brought his mother to the battle with her powerful foe. We are not alone in accepting this figure as

arms, caduceus in hand, moves the swift Hermes, the divine messenger. The greater part of his torso is in the Elgin collection. Of the pair of horses there are a few small and unrecognizable fragments left in the British Museum.

Passing them we now reach the climax of the scene. Athena was winner of the contest. The Elgin collection contains only the uppermost part of the torso, neck and back of the head, but fortunately, enough of the



A SIDE VIEW OF THE NASHVILLE PARTHENON SHOWING ITS CONSTRUCTION AS A TRUE PERISTYLE. THE METOPES ARE CONSPICUOUS EVEN THOUGH LACKING ALL COLOR.

breast to give us the exact dimensions of this figure, the height of which became eleven feet-three from the helmet-crest to the sole of the foot. Between Athena and Poseidon stands the olive tree, her gift to her Athenian worshippers.

Crossing his mighty trident with Athena's spear, Poseidon awaits an opening for a successful attack upon his youthful adversary. His thorax, the only part of the figure left to us, is an excellent example of god-like strength. The head and upper and lower extremities had to be restored. The height of the figure is ten feet-ten.

Next came the team of horses which brought Poseidon to the scene, but they had been lost long before Carrey made his drawings. The adjoining figure, a running female, a well-preserved torso with upper legs intact, was for many years erroneously placed in the eastern pediment, but in later years, with the help of Carrey's drawings, it was recognized as belonging in the western pediment and has at last received its proper place.

Beside her we see Poseidon's lovely

queen Amphitrite, riding on her dolphin and leading the team of horses that brought her spouse to the battleground. As usual this figure was without head, arms and legs, but the proportion of the later-discovered Weber-Laborde head convinced us that this was the original head of the figure. It remained hidden away until its recent discovery in a small private collection.

Following is a seated female figure with a child on each side. The Elgin marbles include the lap and legs of this figure. This piece of sculpture, like every figure in the pediments, carries a number of different names, according to the different opinions. We decided to call her Tyro, a sea-divinity, and her two children, Pelias and Neleus. The thorax of Peleus forms one of the Elgin marbles. No fragment of the other figures remains. Further on we behold a reclining female, Ino, upon whom Poseidon bestowed divinity and immortality, thus justifying her name of Leukothea, "the white goddess". Of this figure no remnant was left. On her lap she holds a young nude figure,

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misconceived by many as that of a girl. We believe this must have been Melicertes, her son, who was immortalized with his mother, assuming the name of Palaemon, "the Wrestler". As such, he became the protector of shipwrecked sailors. Nothing was left of him.

The adjoining figure, of which likewise nothing remained, was Thalassa, another sea-divinity. The powerful male torso following, we, with many others, believe may have been Cephisus, another river-god of Athens. Head, arms and feet were missing.

Close to him we see in the right corner a reclining female, possibly Calirrhöe, a nymph of the Athenian fountain. There is only a badly mutilated part of her figure preserved in the Elgin marble collection.

In years to come new discoveries will doubtless be made, changing the theories hitherto held by archeologists and artists respecting the composition of the pediments. But this reconstitution of the Parthenon in a new land will have amply served its purpose if it stimulates interest, research and appreciation of the flower of all architecture.



THE PARTHENON FROM ACROSS CENTENNIAL LAKE.

NOTES AND COMMENTS

PROPOSED FELLOWSHIP FOR RESEARCH IN THE HISTORY OF AMERICAN ART

The Committee on Colonial and National Art of the Archaeological Institute of America is prepared to assign a grant or fellowship of \$1,000 for the year 1927-28, for research in the history of art in the original area of the United States, either during the Colonial period or the early period of the Republic. The field of research may lie in architecture, painting, sculpture, or the crafts. This grant will be open to persons of unusual attainments in advanced study, as shown by the previous publication of contributions to knowledge of high merit, or by exceptional aptitude for research, who shall submit plans for their proposed study. It is the intention of the Committee to finance some work of permanent value which could not otherwise be accomplished. Accordingly applications will be entertained from established scholars, as well as from younger applicants. In any case candidates will be expected to have capacity for independent research, as distinct from supervised research ordinarily done toward the degree of Doctor of Philosophy. Projects which have already been begun, and in which the prospects of success can thus be more readily appraised, will be gladly entertained.

As it is the expectation that those applying will have completed their formal academic training, and be of responsible maturity, there is no requirement of residence in any seat of learning, neither is it requisite that an entire academic year be devoted exclusively to this study. On the other hand, the candidate would be expected to give his whole time to the work during the proposed period of study, which should be adequate to accomplish the object desired.

Applications giving particulars of the candidate's age, education, published work, and proposed plan of research should be sent to the Chairman, Memorial Hall, Fairmount Park, Philadelphia, as early as possible, at any rate before June 1st.

AN UNKNOWN MILLET PORTRAIT

The picture reproduced on this page has unusual interest for all admirers of the work of the famous painter of the *Angelus*, Jean François Millet. It is a

crayon portrait of the painter's grandmother, never published before, and has been in possession of the family and one friend since it was drawn, late in the Sixties of the last century. A few weeks ago it arrived in America for sale, and is now in a private house in Washington. The owner is an elderly French widow of Cherbourg, who secured the drawing direct from the widow of Pierre Millet, the painter's brother, and kept it in her Norman home until a relative, knowing her financial condition, suggested sending it to America.

It is a strong, straightforward, uncompromising presentation of the old Norman peasant grandmother of the farming town of Greville, whose austere dignity and character had so profound an influence upon the whole family. There is evident also, in the perfect anatomical knowledge displayed in the way Millet has poised the brittle starched provincial cap and arranged the drapery of the voluminous shawl, his perfect familiarity and long study of the human head and body.



THE PAINTER'S GRANDMOTHER. A HITHERTO UNKNOWN PORTRAIT IN CRAYON BY JEAN FRANÇOIS MILLET.

THE SPANISH ARCHAEOLOGICAL CONTESTS

As announced in these pages last August, the ten-thousand-peseta prizes established by the Grantees of Spain every two years in honor of Cervantes, will close respectively February 1, 1928, and February 1, 1930. As the details previously published did not completely cover the conditions governing these exceedingly important

contests, the Duke of Fernan-Núñez, Dean of the Grantees, was asked for further particulars. In substance the conditions are as follows:

Contest of 1928. SUBJECT: A Castle or Castles in Spain. Essays may be submitted at any time up to February 1, 1928, by which time they must have been received in Madrid. The award will be made by May 1, 1928.

Conditions: The subject may be considered to cover any single castle or any castles situated within Spanish territory, without limitation as to date of origin, period of importance, size or ownership (i. e., whether privately owned by an individual, a Corporation or an entity of any sort, or the property of the Crown), it being always understood that each essay must deal with both the historic and archaeological aspects. With regard to the racial origin of the castle or castles considered, they need be only such as to have had a part in the formation

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of the Spanish nation. This does not of itself preclude consideration of essays covering castles outside of Spain proper, provided the countries in which they were located belonged to the Spanish monarchy, and provided the history of the castle studied had a direct relation to the Spanish domination.

All papers must be written in the Spanish language, must be strictly original work, and must never have been published either in whole or in part in any language. No restrictions are laid upon the contestants as to length, which will not affect the final judgment, except in case more than one essay of remarkable excellence is received. Under such conditions it is logical to assume the award will go to the contestant presenting the most important and extended work.

So long as the studies deal with the subject seriously, any sort of treatment is eligible for the prize, within the bounds of good morals and patriotism. Papers may be popular, semi-technical or highly technical, and the Grantees of Spain have no wish to prescribe any form or manner of presentation, but leave all contestants free and unhampered.

The principal points upon which competing papers will be judged are their historical and archaeological accuracy and completeness, the difficulties overcome in their preparation, the concrete facts disclosed and knowledge of the general subject displayed, and the form, style and dignity of presentation. It is, however, obvious that while the antiquity of the castle or castles considered has little direct bearing upon the success of a manuscript, it is nevertheless true that the older the castle and the greater the obstacles overcome in presenting its story, the greater the weight of the work.

Contest of 1930. SUBJECT: *The Viceroyalties of New Spain or Peru.* The same general conditions govern this second contest as apply to the first. Papers may be submitted up to February 1, 1930, and the award will be announced May 1 of the same year.

All essays will be eligible which embrace both Governments as well as those dealing with either one or the other, or which consider the reign of a Viceroy only, keeping in mind always the historical, social and political points of view.

In both contests all communications should be addressed Al Excmo Sr. Decano de la Grandeza, Duque de Fernan-Núñez, calle de Santa Isabel, 43, Madrid, España, and must bear fully prepaid postage. Competitors are advised to retain copies of their work. All

rights to the successful manuscripts will be retained by the Grantees of Spain.

Each manuscript must be signed with a pseudonym, and accompanied by a letter, sealed with wax, inscribed with the title of the MS and the pseudonym, and containing the author's name and address.

[For the information of possible contestants it may be pointed out that there is no existing work in English on the general subject of Spanish castles, and only a very limited survey of this fascinating theme in two or three Spanish texts, most of which are entirely inadequate. The theme, accordingly, presents unusual opportunities for a work of distinction and original research in an entirely new field whose possibilities for the archaeologist and historian are so broad as to defy classification in brief. The amazingly rich archives in the Spanish secular and religious libraries are replete with clues, but the investigation must be carried on in situ as well, and beyond doubt a considerable part of it will be genuinely pioneer work.]

CREDIT

Through an unfortunate oversight in making up the April issue of ART AND ARCHAEOLOGY, the photographs illustrating Dr. Nihlén's article on "Visby: Capital of the Baltic Crete", were not credited. They were used by courtesy of The American-Swedish News Exchange, to which apologies are cheerfully made for the accidental omission.

NEW ORLEANS DEDICATES A NEW FRANKLIN STATUE

Readers of ART AND ARCHAEOLOGY will be interested to learn of the gift made by a fellow subscriber and Patron of the Archaeological Society of Washington, Henry Wadsworth Gustine, to the City of New Orleans last October. Mr. Gustine, who has passed

the traditional four score, has been a life-long admirer of Benjamin Franklin, and his gift took the form of a bronze statue of the great economist and lover of his fellow men. The unveiling and dedication was arranged to take place on Mr. Gustine's eighty-ninth birthday. The usual formalities were observed, with the entire student body of the Benjamin Franklin School in attendance and carrying flags. After the statue was unveiled by Mr. Gustine's cousin, Miss Ethel Arbor Chase, Mayor O'Keefe accepted it on behalf of the city and presented Mr. Gustine with a gold key to the city. Incidental to the ceremonies was the banquet given by the Association of Commerce the following evening, at which Mr. Gustine—who, by the way, is a Union veteran and staunch G. A. R. man—was the guest of honor.



THE BENJAMIN FRANKLIN STATUE PRESENTED TO THE CITY OF NEW ORLEANS BY HENRY WADSWORTH GUSTINE, AND UNVEILED ON THE DONOR'S 89TH BIRTHDAY.

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REMARKABLE FINDS 'CLOSE SEASON AT UR

Work for the season at Ur of the Chaldees closed on February 19, and Prof. Woolley, head of the Joint Expedition of the British Museum and the University of Pennsylvania, reports that it became clearer as work went on, "first that every advance into the mound brought us to a richer part of the cemetery, secondly that we were dealing with three different periods represented by a stratification much better preserved in the area now being dug than where we began our excavations.

"In the topmost level we find graves—only a few are left—which can be dated to about 2600 B. C. In two of them occurred cylinder-seals inscribed with the names of members of the household of the daughter of Sargon of Akkad; the lady became High Priestess of the Moon God at Ur and dedicated in the temple of Ningal an alabaster relief which was one of the prizes of our last season. Below these graves came others similar in character but earlier in date; the dead were laid in coffins of basket-work or more simply, in holes lined with matting, but the objects deposited with them differ from those of the upper stratum. From this level we obtained a historical document of the first importance, nothing less than the lapis lazuli cylinder-seal of Nin-Kur-Nin the wife of Mesannipadda, founder of the First Dynasty of Ur. Three years ago at Tell el Obeid the Expedition discovered the foundation-tablet and gold seal of A-an-ni-pad-da, the second king of the dynasty, and thereby restored to history a line of kings often regarded as mythical. Now A-an-ni-pad-da's father becomes a real person attested by material proof and at the same time we gain an approximate date for our second level; the cylinder belongs to the end of the series and the graves fall between 3200 and 3100 B. C.

"Below these comes a blank stratum and then a distinct series of graves much older and much richer than the rest. With them are associated clay tablets inscribed with a semi-pictographic script and seals bearing the names of kings unrecorded in any history; the difference in level and the change in writing both demand a considerable lapse of time and the lower graves must be as early as 3500 B. C. As for their richness, it is enough to say that for three weeks not a day passed without gold objects being found.

"It is impossible nowadays to speak of 'rich tombs' without evoking a memory of the marvellous treasures of Tutankhamen. In the nature of things Mesopotamia can never produce such furniture as filled the rock-hewn hermetically sealed chambers of Thebes. Here whatever offerings accompanied the dead man to his grave were but laid between two spread mats with earth heaped above: the mats decayed and the objects, crushed beneath eighteen feet of soil, have for thousands of years suffered from the chemical action set up by damp and salt; wood perishes, leaving little or no trace of itself, silver and copper may corrode to dust, even stone does not always escape corruption, and only gold triumphantly resists. Obviously the comparison with Egypt is unfair; and yet we can say that from the wreckage of these graves come objects which although 2000 years older than Tutankhamen, rival even his treasures in artistic merit and in skill of craftsmanship.

"One of our best things is a fragment of inlay work consisting of eight shell plaques four of which are decorated with linear patterns, four most delicately engraved with animal figures. The engraved lines are filled in with color, black for the animals and red for

the conventional background, and the plaques are framed with narrow borders of pink limestone and lapis lazuli. More elaborate than this but less artistic is what one is inclined to call a royal gaming-board; it comes from one of the earliest graves of all. But the richest grave—if indeed it is all one grave—was found at the very end of the season, so late that to finish it we were compelled to keep ten men at work after the rest of the gang had been dismissed. At a depth of eighteen feet we came on a hoard of copper tools and weapons lying between two of the filmy streaks of white which indicate matting; there were complete sets of chisels and bundles of heavy spear-heads and with these, two chisels and a spear-head of bright gold. We followed up the matting over an area vastly greater than that of any tomb yet found, and came upon increasing quantities of copper weapons, more spears, arrows by the quiverful, lance-points, a mace, axe-heads, parts of bows and other things which we could not identify. Then there lay scattered in the soil beads and pendants of polished carnelian, lapis and gold, some of them exquisitely worked; then the gold binding of a bow; then an adze of solid gold, its handle of wood covered with gesso painted red and bound with thin gold; and lastly, lying apart, a silver baldric to which was attached a golden 'vanity-case' enriched with filigree work and containing intact its tiny tweezers, spoon and stiletto, all of gold hung on a silver ring, and a dagger which was the season's crowning reward. The hilt is of one piece of deep-coloured lapis lazuli studded with gold, the blade of burnished gold; the sheath is of solid gold, the back plain except for two lines of simple beading, but the front entirely covered with an intricate design in filigree. It is in perfect condition, and to see it gradually emerging from the heavy clinging soil was well worth a year's labour. Produced at any date it would have been a marvel of design and workmanship; it is astonishing indeed when we realize that it actually was made nearly 3500 years ago and is one of the oldest known examples of the goldsmith's art."

[Concluded from Page 223.]

portraits, and we can recognize in each the same cherub who is touching the lion's mane in the *Age of Gold*. Perhaps not a handsome boy, but surely charming; a bit roguish, a real boy, and a guarantee against celestial ennui.

The selection of these three saints is no fortuitous. Santa Barbara is outstanding in the history of the Church as one of the virgin patronesses of Christendom, Santa Prisca as a very early martyr, and Santa Lucia as one of the four great virgins of the Latin Church. Of such is the Kingdom of Heaven—on the Calendar of the Saints and on the canvas of the painter,—glorified in the one case by transcendent faith; in the other, by transcendent genius.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

A

- an"te-lu'can:** literally, before dawn, as, the early Christians' worship.
- an"te-mu'ral:** a barbican or other outwork of mediaeval fortifications.
- An-te'nor:** (1) an Athen. sculptor of the VIth cent., B. C., who cast the bronze statues of Aristogiton and Harmodius; (2) a legendary Trojan character in the Iliad who advised the return of Helen to Menelaus and was scorned by Pausanias and subsequent writers as the traitor who let the Greeks into Troy.
- An"te-op'o-lis:** the Gr. name of the Eg. city and nome of Sheshotep.
- An'te-ros:** in Gr. myth., the god opposed to Eros, and who acted as avenger of slighted loves.
- an'tes:** plural. Cf. *anta*, *antae*.
- an'te-script:** in Ro. anc. hist., one of the picked soldiers of the "colorguard", who marched before and defended the standards of the army.
- an"te-tem'ple:** in archit., the narthex or open vestibule of an early church.
- an-the'mi-on:** (1) in Gr. art and archit., a conventionalized floral or leaf form used as a pattern in decorative designs; (2) a similar decorative feature in Persian ceramics; often called the "honeysuckle ornament".
- An-the'mi-us:** the Gr. mathematician and architect of the IVth cent., who produced in Justinian's reign the first plans for the church of Sancta Sophia in Constantinople which displayed his originality, daring, and ignorance of architectonics; he also developed the first practical use of the mathematical conception of the directrix.
- An"thes-te'ri-a:** one of the four Dionysian festivals in anc. Athens, held yearly the 11th, 12th, 13th of the month Anthesterion (Feb.-Mar.); it celebrated the advent of spring and the maturity of the wine barrelled at the vintage of the preceding year.
- an"thro-pog'e-ny:** that department of anthropology devoted to the origin and development of man.
- an"thro-po-ge-og'ra-phy:** geography which deals with the earth in its relation to man.
- an"thro-pog'ra-phy:** that department of anthropology devoted to a descriptive consideration of man, his geographical distribution, variations and peculiarities.
- an"thro-poid:** resembling man; the Simiidæ (apes), who most nearly resemble man in the animal world.
- an"thro-pol'o-gy:** the science of man as a unit in the animal world; a very broad and comprehensive science, generally divided into two main sections which embrace (a) the natural history of man (this includes physical anthropology, ontogeny, anatomy, physiology, anthropometry, psychology and ethnology), and (b) the cultural history of the race, in which archaeology now occupies the foremost place.
- an"thro-pom'e-try:** measurement of the human body for identification of individuals; discovered and systematized by Alphonse Bertillon, with five measurements as the basis of the system.
- an"thro-po-mor'phic:** possessed of human characteristics, peculiarities or sometimes form. **anthropomorphous.**
- an"thro-po-mor'phism:** the attribution of either human form or characteristics, or both, to God or the gods; sometimes applied to objects in Nature.
- an'ti:** an aromatic gum or incense formerly imported into Egypt from Arabia, and for a long period the chief article of commerce between the two.
- An'ti:** the nomadic tribe dwelling between Kush and the Thebaid and referred to on Eg. monuments as the Petti.
- An'ti-clei'a:** Odysseus' mother; daughter of Autolycus and wife of Laertes.
- An-tig'o-ne:** in Gr. myth. and drama, daughter of Oedipus and Jocasta; a type of universal filial piety and devotion.
- An-tig'o-nus:** (1) **Cyclops** (so-called because he had lost one eye), a Macedonian king of the IVth cent., B. C., who was one of Alexander the Great's generals; (2) **A. Gonatus**, his grandson, also king of Macedonia, a warrior and statesman greatly beloved by his people for his probity and as a patron of the arts and letters.
- An-til'o-chus:** in Gr. myth., the son of King Nestor of Pylos and suitor of Helen; killed at Troy by Memnon in saving his father's life, and avenged by Achilles.
- An-tin'o-e:** the anc. Eg. town of Dimast, chief place of the Antinoite nome of Middle Egypt; also known as Besa.
- An-tin'o-us:** (1) Gr. myth., the leader and most arrogant of the suitors of Penelope, and first victim of Odysseus' wrath; (2) a favorite page of Hadrian; drowned himself in the Nile at Besa, 122 A. D.; deified by the emperor's orders as the perfect type of youthful beauty, and commemorated by medals, coins, statues, etc.
- An'ti-och:** any one of the 16 cities of this name founded by Hellenistic kings, the most noted being the former capital of Syria, called the "Queen of the East", established by Seleucus Nicator about B. C. 300, and **Pisidian A.**, built by the same monarch and often referred to in Ro. times as Caesarea.
- An-ti'o-chus:** the dynastic name of 13 kings of the Seleucid line in the Near East and Mesopotamia, the best known being **A. Epiphanes** (B. C. 175-164) of Syria, and **A. the Great**, king of Syria, Babylonia and a large part of Asia Minor (B. C. 223-187).
- An-ti'o-pe:** (1) in Gr. myth., mother of the twins Zethus and Amphion and heroine of the wild bull legend; (2) daughter of Ares, sister of the Queen of the Amazons and wife of Theseus.
- An-tip'a-ter:** a Macedonian general in Alexander's army, and after his death regent first of Macedonia, then of the whole empire (B. C. 398-320).
- An-tiph'a-nes:** a noted Middle Attic comic poet (c. B. C. 408-334) who left more than 200 known comedies the titles and parts of which are preserved.
- An-tiph-a'tes:** (1) in Gr. myth., the king of the cannibal Laestrygonæ; (2) the son of Sarpedon, whom Turnus killed.
- An-tiph-on:** born B. C. 480 in Rhamnus, Attica; the first of the "ten" noted Attic orators and regarded as the founder of political oratory.
- An-tis'the-nes:** (B. C. 444-365) a Gr. philosopher and founder of the Cynic doctrine and school.
- an-tis'tro-phe:** in Gr. literature, the alternate lines of an ode, in response to the strophe, sung by the chorus in its returning movement from west to east; hence, a reply or balance in form and statement.

BOOK CRITIQUES

A Short History of Art. By André Blum, translated from the French, and edited and enlarged by R. R. Tatlock. Pp. xiv, 291. 250 plates, 85 illustrations in the text. Charles Scribner's Sons, New York. 1927. \$7.50, net.

The difficulties involved in writing anything like a correct and comprehensive general history of art are so obvious that the author of such a work who meets with anything like success deserves commendation. Yet although the present offering, which has had an unusual degree of popularity in the author's native France, possesses many excellences, it is disappointing in some respects. It was to be expected, moreover, that under the editorship of so distinguished a connoisseur and critic as Mr. Tatlock, the volume would contain few, if any, crudities. Unfortunately, the first section in particular and many pages in general display clear evidence of a translator who could not altogether divorce the French from the American or English idiom. Carelessness with many names, annoying difficulties with spelling, punctuation which indicates a horror of the useful comma, all detract from the pleasure of the reader. Proper names are harshly dealt with in the earlier chapters. We are given Segusta (for Segesta), Mardock (for Marduk), Chiraz instead of the usual Shiraz, Al-mansu in one place and a few pages later Al-Mansur; and on pages close together Grenada and Granada. Truly, as was recently pointed out in *The Quest For The Perfect Book*, the old-time proofreader has vanished from the face of the earth.

The chapters dealing with prehistoric and early art are among the best. It is, naturally, simpler to give careful attention to a small corpus of evidence than to the enormous bulk of available data on historic art. Adequate treatment is given the early historic period we are just beginning to learn something about, but it is interesting to note that the discoveries made this winter by Prof. Leonard Woolley of the Joint Expedition of the British Museum and the University of Pennsylvania [printed elsewhere in this issue] carry the story of Chaldea back considerably farther than the period known by M. Blum.

Designed as a link between the mere outline histories and the detailed works in many volumes, the present book necessarily briefs almost every statement. That, however, is not an acceptable excuse for its weak presentation of such towering figures as Raphael and Michael Angelo, Greco and Velasquez. Mi-

chael Angelo, it is true, appears in many places and guises—as sculptor and painter, decorator and architect—but in none of them is he treated with that keen logic and penetration we have come to expect confidently from a Frenchman. This same weakness and lack of adequacy is to be encountered in the unsatisfactory treatment of Saracenic art. Either M. Blum does not know, or considers it not worth while to point out, the influence of their own habits of tent-life on the Saracens' architecture once they became city denizens. Nor does he make any mention the present reviewer could discover, of the textile influences so evident to the student in Saracenic mural decoration and general art.

Some of the statements are distinctly out of the ordinary. "John" van Eyck strikes one curiously. That the anomalous architecture of the château of Chambord presents "an ideal symmetry of the new spirit" in the structural design of the period by no means conveys either its astonishing effect or its technical absurdity. The most adequate handling is reserved for Rembrandt, whom the author evidently admires greatly. Taken as a whole, this uneven and badly edited volume will be of use chiefly as a reasoned catalogue full of good illustrations. It should serve the purpose of its author as a link in the artistic chain, provided one is not too anxious for a genuinely analytical presentation.

ARTHUR STANLEY RIGGS.

Greek Fictile Revetments in the Archaic Period. By E. Douglas Van Buren. Pp. xx, 208. 39 plates, one in color. John Murray, London. 1926. 24 shillings.

Mrs. Van Buren has devoted years of study to an interesting group of ancient objects, namely, terra cotta revetments of early buildings. These revetments served the practical purpose of protecting the structure they covered but, like all Greek productions, they were also decorative, and are found to be adorned with a large variety of geometric and figure motives. They are therefore often in themselves beautiful, and are important as reflecting the art of their period and locality.

Her researches have been published by the author in three books, of which the two earlier volumes cover the districts of Etruria and Latium, of Sicily and Magna Græcia. The present work deals with the material from Greece. This material is very abundant and has been discovered on a large number of

ART AND ARCHAEOLOGY

Greek sites. It is so exhaustively treated that this brief review can do little more than state the scope of the work.

The book is divided into two main parts of which the first is devoted to the sites where the objects have been found, arranged in alphabetical order. A short but sufficient discussion of the material from each place is presented. The second part is a catalogue of the terra cottas grouped according to their architectural character. An important element in a comprehensive study of this kind is the opportunity it affords for a comparative survey of the field in a broad way. In this the student is assisted by a comparative table in which the terra cottas are graphically listed by structural groups with the places of their origin, in parallel columns.

The question of illustration can only be considered in its relation to the cost of production of the book, and consequently to the price for which it can be sold. There are 145 figures grouped in 39 plates. One wishes that there were more and also that some of the photographs had been clearer.

The book will be of great value to architects and to students of ornament, and will be indispensable to archaeologists because of its wealth of comparative material. The author is to be congratulated on the happy termination of her laborious researches.

T. LESLIE SHEAR.

Rainbow Countries of Central America. By Wallace Thompson. Pp. xi, 284. 30 illustrations, 1 map. E. P. Dutton & Co., New York. 1926. \$5.

In the present admirable book, Wallace Thompson brings to his task the trained eye and pen of a journalist of long experience, through training and culture. The picture he paints is composed not only with an eye for its total effect and balance, but for quick and sympathetic comprehension by the least informed reader. His striking title is justified by his clear, well-organized, picturesque presentation. His facts are well nigh encyclopaedic, his sympathy with his general subject marked but quietly restrained, and his method of writing straightforward and free from any mannerisms. In a word, he sets forth simply and adequately exactly what every North American ought to know about the republics of Costa Rica, Nicaragua, Honduras, Salvador and Guatemala.

The life of each; the quaint and delightful Indian and Spanish customs and peoples; the gamut of contrasts from snow-capped volcanic peaks to slumbrous tropical plantations, where archaic idols of unknown significance dream away the lazy years in the fields or stern-faced priests of vanished ages mutely tell on sculptured column and wall of a civilization that is no more; the modern railroads and age-old difficulties of transportation; the colors and sounds; the human backgrounds and the educational difficulties; "the pageant of agriculture" and the political and financial conditions—all these and much more make up a volume which should be in the hands of every member of Congress and of every American of whatever station who cares anything about a region in which North American statecraft and influence will be more and more concerned with every year.

It is a pity that space prevents quoting from one of the most quotable of recent books, except for one or two brief passages. In one chapter Mr. Thompson points out that "The relationship, geographically, of Central America to the United States is of immense significance, as the map tells us eloquently. . . . The world outside . . . may not like that preponderance of American influence in Central America, but that influence is as vital to the security of the relations of the outside world as to Central America itself. Geography has created that relationship, and the same forces have made it practicable for good." Again he declares that "Central America could not progress unless the United States were its friend", and in another place, dwelling upon the past in Guatemala: "Antigua tells us always but one story, the wisdom and the solidity of those Spaniards who loved this country as we love it. Only they proved their love in ways beyond mere feasting their eyes and warming their lonely souls, as we do. They built it into the modern land which it was in those days, as this great city proves beyond cavil, even in its ruins."

With our present relations toward all our American neighbors what they are today, Mr. Thompson may be credited with having done a useful, a wise and a very kindly thing for both regions. His work should help to clear the diplomatic skies and go far toward rendering mutual understanding and helpfulness quicker and more *simpático*.

A. S. R.

ART AND ARCHAEOLOGY

Ancient Furniture: A History of Greek, Etruscan and Roman Furniture, by Gisela M. A. Richter; with an Appendix by Albert W. Barker. Pp. xxxviii, 191. 364 illustrations, plans and diagrams. Oxford University Press, New York. 1925. \$35.

This volume on *Ancient Furniture*, with its clear descriptions, its wealth of beautiful and significant illustrations, its ornate typography and its general attractiveness, sets a high standard of excellence in both scholarship and book-making. It is a sumptuous work, the product of unremitting industry and sustained enthusiasm. I find it a great pleasure merely to turn over the pages and look at the illustrations. Classical scholarship is deeply in debt to Miss Richter for presenting to us more clearly and fully than has ever been done before, a picture of an interesting aspect of ancient life. Horace tells us that not to everyone was it given to visit Corinth; today the printing press and the camera are bringing Greece to us.

Miss Richter discusses chairs, stools, couches, tables and chests. She has picked out the distinctive characteristics of the various kinds of furniture and classified them with the precision of a scientist differentiating species. The greatest variations and modifications naturally occur in the legs, which are carved to represent animals or else are rectangular or turned.

But little wood survives from antiquity. For Greek furniture, which is discussed at greatest length, many interesting items of information have been drawn from that fathomless source of knowledge of Greek life, the vase. Other monuments, in stone or terra cotta, have likewise been used to good advantage.

To the famous chest of Cypselus, the decoration of which is described at length by Pausanias (5.17.5-5.19.), but one paragraph is devoted, since the account gives no details of construction. Anyone who reads the description will, however, have a heightened appreciation of Greek craftsmanship. A lengthy study of the chest has been made by H. S. Jones. (*The Chest of Kypselos*, *The Journal of Hellenic Studies*, 14.30-80.) In a long folding plate he reconstructs the bands of figures and scenes.

Some idea of the luxury of Greek furniture during the second century B. C.—the first time the Romans had the leisure and inclination to acquire and imitate it—may be gained from a passage in Polybius (31.3). He says that in a

procession during a festival given at Daphne, near Antioch, by Antiochus Epiphanes, there were two hundred women sprinkling unguents from gold boxes, eighty women sitting in litters with gold feet, and five hundred in litters with silver feet.

Etruscan furniture, since it repeats the forms of the Greek, has but few pages devoted to it. As for Rome, she "took over what was more or less a played-out theme, and, having few artistic ideas herself, repeated or elaborated the ideas she found ready to her hand".

"Canting" furniture seems to have been the innovation of a Roman. Upon three benches in the Naples Museum, which are decorated with heads and hoofs of *vaccae*, is found the inscription, M. NIGIDIUS VACCULA P. S. (See *Real Museo Borbonico*, II, Pl. 54.)

The technique of wood-working is well treated. A few words might have been added here about ancient ideas as to the proper times for cutting timber in order to facilitate seasoning. Some of the original wood of the Temple of Mars Ultor was excellently preserved as late as the sixteenth century (*Thédenat, Le Forum Romain*, 372). In the *Classical Weekly*, 17.107, I have collected a few references on the proper seasons for cutting wood.

In an Appendix to Miss Richter's volume will be found a number of valuable Scale Drawings of Greek Furniture, by Dr. Albert W. Barker.

There are but few infelicities in the book. "The Berlin and one of the Naples couches" (130) is in urgent need of correction. The spelling Grammichele occurs in the legend of Figure 18 and Grammichele in the text on page 11. On page 127 the two references to Figure 303 seem to imply that the original is in both the Capitoline and Naples museums. The Museo delle Terme (132) is now called Museo Nazionale.

It may not be out of place to note that ancient furniture has left some traces in our vocabulary, e. g. 'throne,' 'bed of Procrustes,' *ex cathedra*.

There have appeared in the last few years a number of excellent treatments of ancient private life. Fine as they are, they will have to be rewritten if several other scholars publish books as authoritative and as enticing as Miss Richter's. It is a remarkable achievement.

EUGENE S. MCCARTNEY.

The price stated in the April issue (page 192) for the *Studio Handbook, Letter and Design*, by Samuel Welo, was unfortunately incorrect. The price of this excellent manual is \$3, not \$2.

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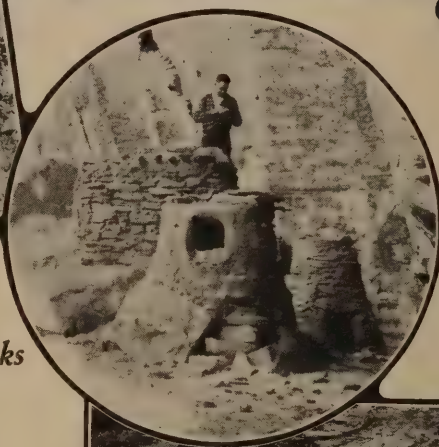
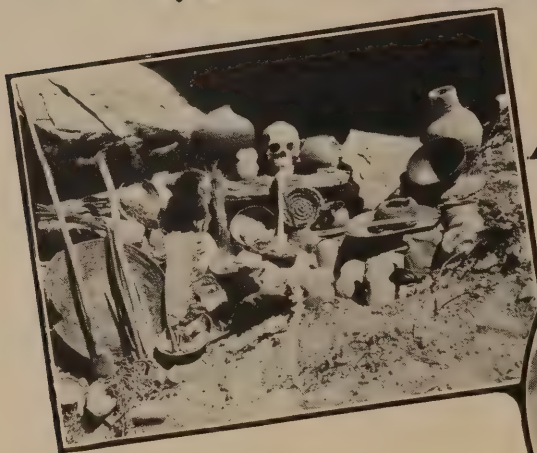
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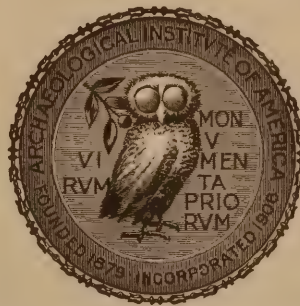
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BEFORE THE TIDE OF WAR FLOWED OVER AND BROKE UPON IT, THE CATHEDRAL OF REIMS IN ADDITION TO BEING THE MOST REVERED AND PRECIOUS OF ALL RELIGIOUS EDIFICES IN FRANCE, WAS IN MANY RESPECTS THE NOBLEST AND MOST BEAUTIFUL. THOUGH MUCH HAS BEEN DONE TO RESTORE IT, REPAIRS WILL PROBABLY CONTINUE FOR ANOTHER HALF-CENTURY. THE CATHEDRAL WAS FORMALLY REOPENED FOR WORSHIP THE MIDDLE OF LAST MONTH—MAY, 1927.

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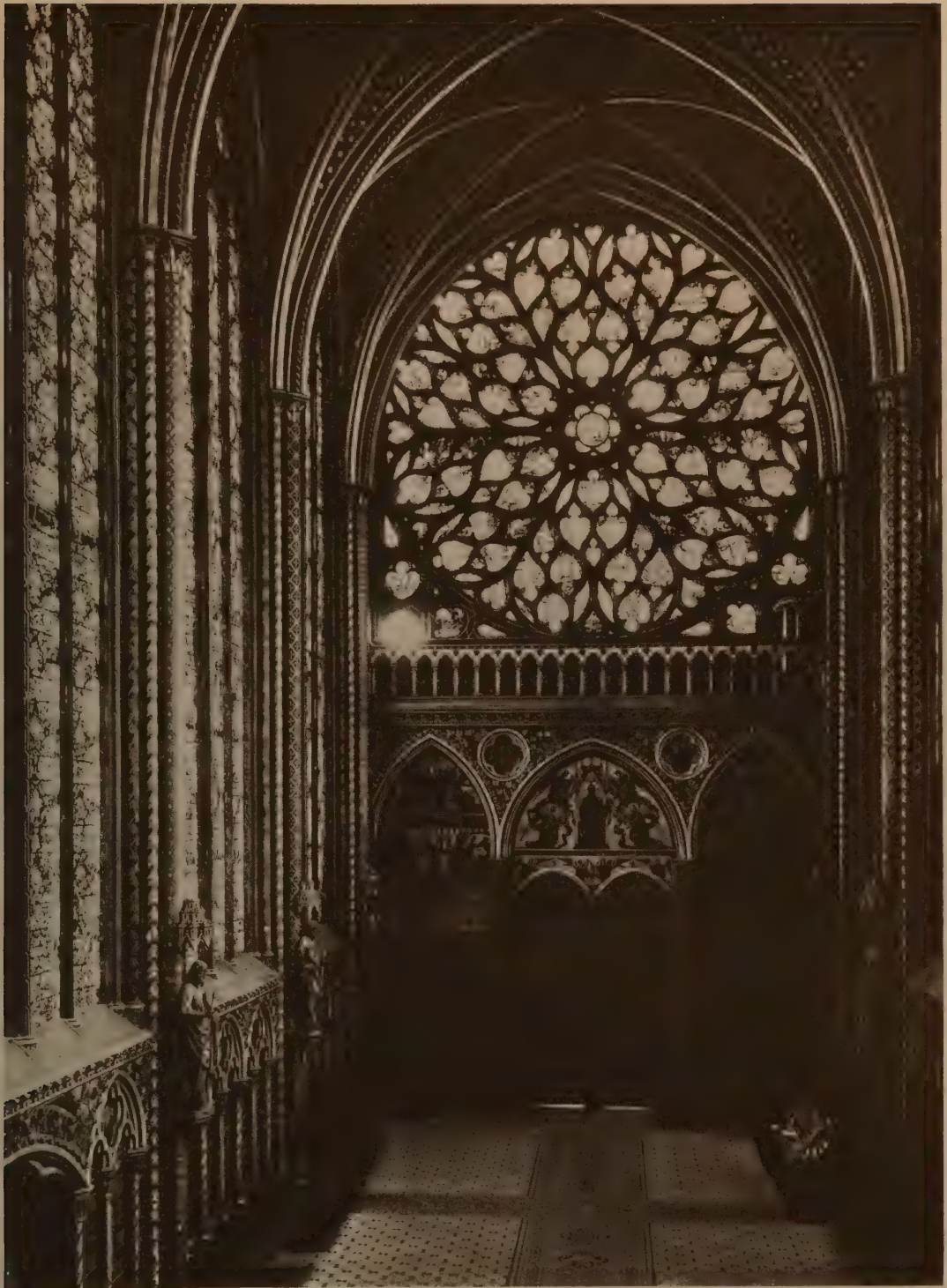
[Especially prepared for ART AND ARCHAEOLOGY, through the courtesy of the French Embassy in Washington, by the Association Étrangère d'Échanges Artistiques of Paris. Translated from the French by Arthur Stanley Riggs.]

FRANCE—land rich in ecclesiastical architecture — has always been also one of the foremost sources of ancient stained windows. From the point of view of their classification, it is easy to discriminate them by epochs, since their fabrication has been continuous for more than six hundred years and the variations in both their technique and style correspond to the centuries which produced them. This statement, however, is not absolute. According to the region and the *atelier* or workshop, delays or advances in the adoption of certain formulæ and methods are to be noted. Some of the glass executed in the XVIth century, for example, may present from the graphic standpoint characteristics manifestly proper to the XVth century, which at times makes proper attribution difficult.

In considering French stained glass it is not enough to base it upon its æsthetic values: the materials employed in its coloration and manufacture must be equally remarked. Certain colors do not appear in the composition of the panels except at certain definite periods. It is also the case that prior to the XIVth century the use of the gold-stain is unknown. Similarly, wheel-pattern engraving was but little employed until after 1300. It belongs, accordingly, to the moment when, for the first time, pleated or folded glass was utilized. As for the glazier's vice, no artisan used it until an hundred years later—the XVth century. These same craftsmen awaited the dawn of the Renaissance to substitute the diamond for the hot iron in cutting their glass. Never before the XVIIth century could applied enamels produce a good effect



THE XIIITH CENTURY SIDE AND APSIDAL WINDOWS OF THE SAINTE-CHAPELLE, SO WIDE AND HIGH THE MASONRY IS REDUCED TO A MERE SETTING FOR THE BLAZING JEWELS OF GLASS.



THE GREAT XIIITH CENTURY ROSE WINDOW OF THE SAINTE-CHAPELLE, AMONG THE MOST NOTABLE ACHIEVEMENTS IN THE GLASS OF ITS PERIOD.

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in the decoration of windows. A precise knowledge of the technical means employed in France is therefore essential to the dating of windows in our country.

XIIITH CENTURY WINDOWS

The windows of the XIIth century are the oldest to come down to us.



ELEMENTS OF A XIIITH CENTURY WINDOW IN THE CATHEDRAL OF ROUEN.

They are marked by the robustness of their rabbeted leads. Their very small panes are cut into literal morsels of exceedingly simple form. Their decoration, clearly Byzantine in derivation, portrays for the most part hieratic personages. Notwithstanding their conventional stiffness, these rigid characters do not lack in elegance. Their vestments are elaborately folded, the plicatures being indicated by a multiplicity of fine touches which rapidly

disappeared in later works. The faces were done in minute detail, and the backgrounds, treated as stencils, display elements obtained by the use of a wooden graving-tool—a very primitive means which none the less gave admirable effects. The glass-painters of this century as a general rule used very few tones, but made them true. They mixed the flora and fauna of the regions where they worked, and did not hesitate to place among the branches of their trees fantastic animals which are also to be remarked in the capitals of many columns.

Only the Cistercian abbeys are barren of historic windows—the stern rule of the Order forbade them. Nevertheless, the Cistercians made rare and curious windows for their edifices, combinations of uncolored or scarcely tinted glasses. It was but very gradually that they adopted the familiar arrangement or pattern of knots, often most picturesque, and of which a number could pass for very modern work.

Cistercian windows are to be seen today in the churches of Aubazine, Pontigny and Bénisson-Dieu.

XIIITH CENTURY WINDOWS

Such compositions are naturally quite different from the windows of the classic cathedrals of the XIIIth century. For then—at the loftiest heights to which French architecture has soared—there was a corresponding efflorescence of stained glass. The artists of the day conserved all the rules, all the secrets of their predecessors, in developing their own work. But they also had what their artistic forbears lacked: sure taste, a more supple imagination, a technique developed to the point of practical perfection. The field open to their activities was also far

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greater. From century to century, as we know, the cathedral tended to become a glass cage. At times the window spaces were embellished with legendary scenes; again, with *grisailles*—more or less in monochrome—of novel effect and great interest.

In the legendary scenes the designs had a lively character, quite free from

remained in the race for stylization. In the spirit which inspired them one feels something of the scholastic. As for the ornaments of architectural form which separated the personages of the *grisailles* or of the mosaics, they were at once curtailed and simple. This same simplification is visible in the composition of the borders, as well as in



DETAIL, FROM ONE OF THE WINDOWS OF THE CATHEDRAL OF ROUEN. END OF THE XVTH, BEGINNING OF THE XVITH CENTURY.

the conventional stiffness of the preceding century. The artists humanized them, bringing adroitly into play the stern likeness of the images about the portals which were refused a place in the general decorations and accessories, which remained wholly conventional for a considerable period. In the *grisailles*, on the contrary, not a trace of realism had as yet appeared; they

the means employed to translate the subjects to be represented to the glass. In the XIIIth century the wooden graving-tool was no longer in use. Color became fresh, strong, yet as delicate as it was sumptuous. Lines and zones of half-tone sufficed to maintain between them the transition and independence which saved the ensembles from any regrettable confusion.



THE INTERIOR OF REIMS CATHEDRAL, BEFORE THE WAR, LOOKING WEST FROM THE CHOIR TOWARD THE TWO GREAT WESTERN ROSES.

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. Contemporaneously with the large figures, portraits of kneeling donors appeared in certain panels, as did others representing the Guilds. To enumerate the churches in which there still remain at least considerable fragments of the works painted during this brilliant epoch of the national art would be impossible. Suffice it here to indicate the principal ones which were or still are rich in XIIIth century glass, viz.: Reims, Chartres, Bourges, Le Mans, Rouen, Angers, Sens, Troyes, Strasbourg; the Sainte-Chapelle of Paris, Orbais l'Abbaye, Sainte-Radegonde of Poitiers, Auxerre, St.-Martin aux Bois, St.-Sulpice de Favières.

XIVTH CENTURY WINDOWS

Between the products of the thirteenth and fourteenth centuries there is no very brusque transition. From the point of view of glass-painting, this period of French history is marked by a quite perceptible decadence. The XIVth century glaziers were forced to reproduce, for the sake of edulcorating their work, the examples and patterns already familiar. They took small pains to invent new types, but met their considerable needs with very limited resources. For another thing, the times were troubled. Like most men of their day, the glaziers—because of the Hundred Years War—lacked the security necessary to the artist. It is accordingly not surprising that they undertook with small enthusiasm the composition of windows with multiple figures, that they cut down the borders, or that they showed themselves stingy with color, and so developed—at times mistakenly—simple *grisailles*.

Our interest in their productions inheres in the inspiration they derived direct from Nature and in the increased truthfulness and vivacity they

imparted to the figures in their sacred scenes or legendary compositions. The influence of Flemish realism, clearly evident during this period, again gave French art its quickening influence during the reign of Charles V. Finally, some of the simplest compositions of this century are among the happiest. One can admire without reserve many of the roses which are confined to two



THE XIVTH AND XVTH CENTURY APSIDAL WINDOWS OF THE CATHEDRAL OF SOISSONS BEFORE THE WAR.

colors — blue and red generally — in which the uncolored motives or personages stand out clearly of themselves, or are discreetly set off by touches of golden stain.

Among the most curious of these XIVth century windows are those of Nisder-Haslach and of the churches of



LEFT: A DONOR AS HE APPEARED IN A XVITH CENTURY WINDOW OF THE CATHEDRAL OF REIMS.
 RIGHT: AN ENTIRE XVITH CENTURY WINDOW IN THE MARTYRED CATHEDRAL, AS IT WAS BEFORE THE WAR.

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Colmar, in Alsace. In the former, the wheel-tracery, then but recently put into practice, made possible the rendering of peculiarly agreeable variations in the effects.

XVTH CENTURY WINDOWS

General decoloration, enlargement of the human figures, the more and more frequent presence of the donors, a multiplicity of phylacteries covered with inscriptions explaining or commenting upon the scenes represented, abundance and variety of damascene-like (or diaper) figure-work, clear evidence of the use of models for the human figures and fidelity to the model in the drapery of the robes, which at times also present "breaks" in the German manner, the use wherever necessary of purely "filling" compartments—these are the essentials to be noted from the reign of Charles VI to that of Charles VIII.

Above all, the decorated windows of the XVth century derive from the character of the preceding epoch; they foreshadow the marvelous development glass-painting was to display within a short time. Chalons sur Marne, Metz, Toulouse, among the Cathedrals, and Ambierle, Verneuil, Saint-Merri of Paris, St. - Nicholas - de - Port, Saint-Quentin, Saint-Omer, Carentan among the urban and rural churches could not deny their consanguinity with Bay-

onne, Sens, Tours, Limoges, Épernay, Troyes, Bar-on-Seine, Triel, Limours and St.-Germain l'Auxerrois, to cite only a few of the edifices which, during the triumphant Renaissance, received the glorious parure of their windows.

XVITH CENTURY WINDOWS

These are built up of elements tending ever to become larger. Participating in the general evolution of manners characterized by a corollary lessening in religious beliefs, they tended to lose their monumental character and swung joyously away toward the formula of art for art's sake. "They provided artistic emotions rather than pious enjoyment," writes one critic. It is noteworthy that the artists who produced them no longer resigned themselves to anonymity. What they wished to create, what they succeeded in so admirably,

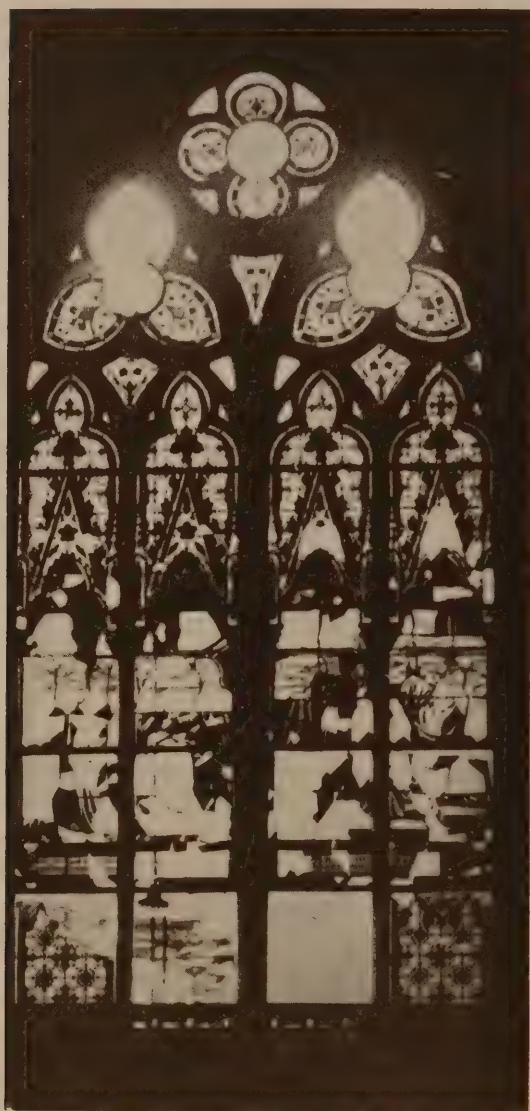
what they handed down to us, was translucent painting. They turned anew to beautiful color, interpreting with all the gifts of undeniable personal genius, a program of infinite variety. They mingled history, hagiography, the blazonry of mythology and even political allusions, which they often symbolized in savory though hardly liturgical fashion by admirable female nudes.

From the point of view of the materials themselves, the use of the



A HOLY BISHOP. DETAIL OF A XVTH CENTURY WINDOW IN THE CATHEDRAL OF ROUEN.

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HOW THE WAR LEFT ONE OF THE XVTH CENTURY WINDOWS OF THE EXQUISITE LITTLE CATHEDRAL OF NOYON.

diamond for cutting greatly facilitated the work of these perfect craftsmen, enabling them to make frequent use of stencils for rapidly brushing on the diapered patterns so much in favor and which they used with rare facility. These sixteenth century windows mark the apogee of the glazier's art in France. Between 1500 and 1600 it

attained its highest possibilities, leaving nothing for even experimentation later. It disappeared—in effect, it died—all of a sudden. The XVIIth century, from the viewpoint of glass-painting, is heartbreaking. The XVIIIth, profoundly stirred by pre-occupations foreign to the doctrines of the Church, is scarcely more consoling, and it has left us with but few examples of enamelled windows. It is true that the heritage of previous centuries was an almost unknown treasure. Notwithstanding the Revolution of 1789 France, to the beginning of the World War, was incomparably the richest country of the world in stained glass. In nine Départments the events of 1914–1918 brutally endangered or annihilated the conservation of this jewelled treasure. Among the losses



SHELL-FIRE DESTROYED THESE UPPER WINDOWS IN THE BASILICA OF ST.-QUENTIN.

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which are irreparable, the windows of the Cathedral of Reims stand forth as the shining example. But more surely than any elaborate mourning, a simple enumeration of what has been destroyed will fix in memory the extent of the damage suffered by a unique national collection. No student of the transformations of the aesthetic and of the evolution of the craft of the glazier can ponder such a catalogue without realizing, at least to some extent, the gap now existing in the history of art as a direct result of the war.

II.

Here follows the list, drawn from documents preserved by the Service des Monuments Historiques, of the prin-



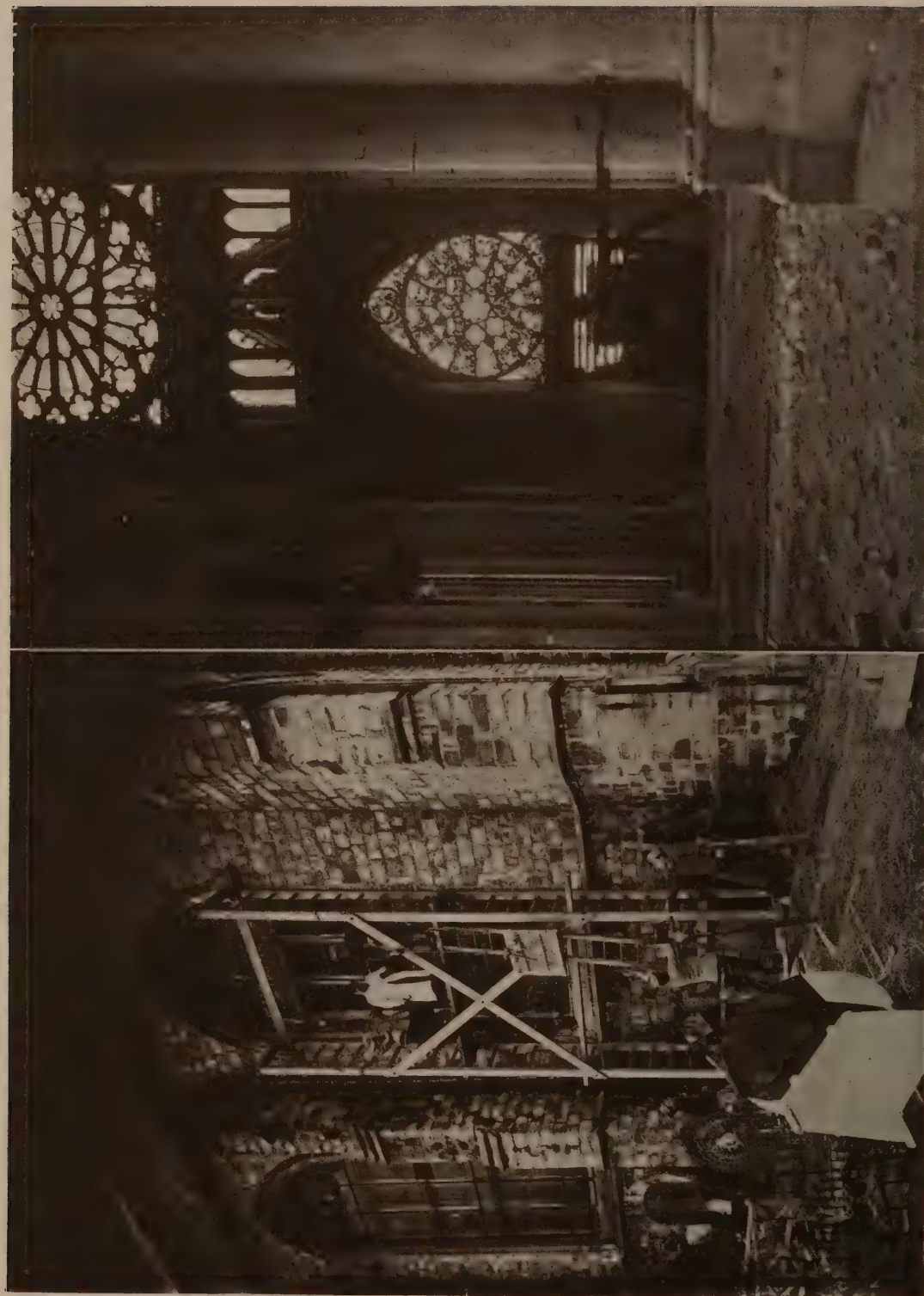
A VIEW THROUGH THE CLOISTER OF HEROIC VERDUN. NOT A PARTICLE OF GLASS REMAINED IN ANY OF THESE WINDOWS. PHOTO BY COURTESY OF CHARLES J. CONNICK.



IN 1918 THE CHOIR WINDOWS IN THE CHURCH OF ESSOMES IN THE AISNE WERE LIKE THIS.

cipal windows destroyed or seriously damaged in the Aisne, Ardennes, Marne, Meurthe-et-Moselle, Meuse, Nord, Oise, Pas-de-Calais, and Somme Départments; in a word, practically wherever the fight raged. The Department of the Vosges alone was spared. This proved the case partly because few violent actions were fought there, and partly because the region is one of the least richly endowed in glass.

Aisne: Windows of the churches of Ambleny (XVIth c.), Amigny Rouy



LEFT: TAKING DOWN WHAT WAS LEFT OF THE WINDOWS OF THE CHURCH OF LOCON IN 1918. RIGHT: THE TWO ROSES OF REIMS, WHILE THE CITY AND CATHEDRAL WERE STILL UNDER FIRE. MOST OF THE GLASS WAS DESTROYED BY CONCUSSION AND SHELL-FIRE.



MAKING REPAIRS TO A SALVAGED WINDOW ON THE WAR-SCARRED FLOOR OF THE CATHEDRAL OF REIMS.

(XVI c., Christ on the Cross), Ancien-ville (St.-Médard, Nativity; Adoration of the Magi, both of the XVIth c.), Andelain (XVIth c.), Bougneux (choir window, XIIIth c.), Billy sur Ourcq (remains of XVIth c. windows in choir), Bonneil (fragment of XVIth c.), Bucy le Long (XVIth c.), Coincy (XVIth c.), Essommes (XIIIth, XIVth, XVIth c.), Fauconcourt (XVIth c.), Fère en Ardennois (XVIth c.), La Ferté-Milon, (St. Nicholas church, Jesse-Tree, XVIth c.), Fossoy (XIIIth c.), Lhuys (Crucifixion, medallion, XIIIth c.), Montfaucon (fragments from various centuries), Parfondru (fragments of various windows of the XVIth c.), Saponay (several fragments, XVIth c.), Saint-Bandry (XVIth c.; frag-

ments), St.-Quentin (XIVth and XVIth c., for the most part taken away by the German armies and later recovered with the exception of one case of breakage), Cathedral of Soissons and church of Vissous (fragments from the XIVth and windows of the XVIth c.).

Ardennes: Windows from the churches of Attigny (XVth c. fragments), Balham (window dated 1536), Doux (fragments from the XVth c., representing a Bishop and angel), Ste-Vaubourg (medallions in the north transeptal window, XVIth c.), Warcq (windows dated 1537 and 1540).

Marne: Windows from the churches of Baine (Ste.-Catherine, medallion, XVIth c.), Brimont (XVIth c. fragments), Champigny (fragments of



LABORIOUSLY FITTING THE GATHERED-UP FRAGMENTS TOGETHER TO RECONSTRUCT PANELS IN THE SMASHED XIIIth CENTURY WINDOWS OF REIMS. AFTER THIS INTRICATE PUZZLE HAS BEEN SOLVED, THE PIECES ARE HELD IN PLACE WITH GUMMED CLOTH TO AWAIT THE HAND OF THE RESTORER.

XIIIth c., from three windows), Coullommes (XVIth c. window), Courcy (XVIth c. window), Cuchery (XVIth c. fragments), Jouy (XVIth c. glass), Montère (XVIth c. window), Nauroy (XVIth c. fragments), Nogent l'Abbesse (St.-Pierre-St. Sébastien and two donors, XVIth c.), Olizy (fragment of a window, XVIth c.), *Cathedral of Reims*, St.-Brice et Courcelles (XVIth c. window), St.-Étienne sur Suippe (windows of the XVth and XVIth c.), St. Quentin sur Coole (windows of the choir, XVIth c.), Servon-Melzicourt (grisailles, XVIth c.), Ville-Domange (windows, XVIth c.), Villers-Fauqueux (window, XVIth c.).

Meurthe-et-Moselle: Glass from the church of Ludres, XVIth c.

Meuse: Glass showing angel musicians, from the church of Chalade, XVIth c.

Nord: Glass from the church of Flêtre, XVIth c.

Oise: Glass from the churches of Airion (XVIth c. window), Bonneuil (XVIth c.), Chevières (XVIth c.), Clermont de Beauvoisis (XVIth c.), Cuy (XVIth c.), Dives (Charity of St. Martin, XVIth c.), Fitz-James (XVIth c.), Frenidres (Jesse-Tree in a window of the lower north side, XVIth c.), Hordène en Bray (XVIth c.), Margny sur Matz (fragments of the XVIth c.), Meux (XVIth c. fragments), the *ancient Cathedral of Noyon* (XIIIth c.), Orrouy (windows of the XVIth c.), St.-



FALSE FLOOR INSIDE WESTERN FACADE OF THE CATHEDRAL OF REIMS, SHOWING THE SCAFFOLD NECESSARY FOR RAISING THE RENEWED SECTIONS OF THE GREAT ROSE WINDOW, WHOSE "ARMATURES" OR MOUNTINGS HAVE BEEN PREPARED FOR THE RESTORED GLASS.

Sauveur (XVIth c.), Villers St.-Leu (XVIth c.).

Pas de Calais: Glass from the church of La Couture, XVIth c. windows.

Somme: Glass from the churches of Asservillers (window dated 1534), Lancourt (scenes from the life of the Virgin, XVIth c.), Mesnil St.-Georges (fragments, XVIth c.), St.-Pierre à Montdidier (window, XVIth c.), St.-Pierre à Roye (choir windows, XVIth c.), St.-Gilles à Roye (windows, XVIth c.), Tilloloy (windows, XVIth c.).

III.

It will be noted that the losses indicated include windows in the regions (a) little marred by previous wars and in-

vasions (Aisne, Marne, Oise, Somme), and (b) especially glass of the XIII-XIVth (at Reims) and XVIth centuries.

Measures were taken as quickly as possible to mitigate the disaster. Unfortunately they were not wholly effective except at the rear, where such edifices as Notre-Dame de Paris, the Sainte-Chapelle, the basilica of St.-Denis and the Cathedral of Chartres had their *chefs-d'oeuvre* of the XIIIth century completely protected from bombing and from the concussions caused by the discharges of the anti-aircraft batteries. At the front, though careful precautions were taken, not infrequently under such distressing con-

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ditions as to involve the deaths of the men while at work, the results were only relative. The notable examples were Soissons and Reims.*

With the cessation of hostilities the problem became one of saving as many fragments as possible of the magnificent though shattered windows from the action of the elements, to say nothing of the ravages of the conscienceless souvenir hunters. The method was as follows:

In all churches containing ancient windows, the frames were taken down, photographed, numbered and inventoried. In the ruins and rubbish careful search was made for the smallest and least important fragments. Architects of the Service des Monuments Historiques and glass-painters applied themselves with infinite patience to the task of patching these bits together. This operation finished, they fixed the different parts firmly in place by means of strong bands of cloth or very thick, stout paper, to prevent their falling apart again while awaiting the moment of restoration.

The problem which faced these preliminary men-of-art in determining the rehabilitation of the ancient windows was highly special, not to say distressing. In giving their solution of the matter they pledged their artistic responsibility not only to the past but to the future as well.

Was it possible to restore *in its entirety the original appearance* of the

ancient windows? Must there be left in them traces of the war while consolidating what remains, without further intervention?

After much discussion and consideration this latter course was adopted. It seemed both more honest and more in consonance with true regard for the æsthetic, because a restoration, be it ever so well done, is always visible and frequently unfortunate. The decision was taken with particular reference to Reims, since its wealth of glass suffered most. Of all the delicate and fragile works with which we are here concerned, those which remained became the more precious because of their enhanced sentimental value as well as for their surpassing beauty. So the decision was considered as a general rule applicable in every case.

For the windows of Reims, as for those in all the churches either bombarded or otherwise damaged by the war, the procedure adopted and still being employed, is as follows:

The old will not be made new. The rebuilt panels of fragments painfully gathered up in 1918-19 among the ruins will all eventually be replaced where they were of old. The Service des Monuments Historiques Français has absolutely forbidden any attempt in the reconstruction, to replace the doubtful missing sections, even with the assistance of the most precise documentary evidence. The missing parts will naturally all be filled up, but with plain or neutral glass as the necessities of each case may dictate. For example, if only a single panel remains of an entire composition, this panel is simply encased or mounted in an uncolored window. This method has already been followed in many Parisian churches—Sainte-Eustache, St.-Germain l'Auxerrois, St.-Gervais and St.-

* Press dispatches from Reims dated May 12, describe the reopening of the Cathedral after partial restoration. Minister of Education and Fine Arts Edouard Herriot presided over the solemn ceremonies, formally handing over the historic edifice to Cardinal Archbishop Luçon, and speaking gratefully of the munificence of Mr. John D. Rockefeller, Jr., whose financial support aided largely in the restoration. Ambassador Myron T. Herrick was in attendance as America's official representative.—The war left the Cathedral roofless, its interior seriously damaged by fire, its exterior scarred by shell-fire and the elements. Some of the magnificent stained glass windows were entirely destroyed and practically all were seriously damaged, many beyond repair. The restoration thus far effected has roofed about half the vast structure and repaired a good deal of the visible damage, though for the next fifty years the work must continue to bring back something of the beauty and majesty lost in the tragic years of 1914-1918.

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Courtesy Ecclesiastical Department, Tiffany Studios, New York.

DESIGN OF A COMPLETE WINDOW MADE TO SHOW THE EFFECT
OF JEWELS WITH LEADED GLASS.

Protais—whose XIVth century windows are fragmentary. Window-openings wholly blank will be reglazed only with clear glass except in most unusual cases, such, for example, as that of the Cathedral of Verdun, for which an American soldier-painter has offered a new window to commemorate the military cooperation and artistic solidarity of the United States and France. Later on, when the principal part of the rehabilitation has been accomplished and finances permit, the dream of windows free from all historical motifs may perhaps be indulged. Naturally, the new windows must be of clearly modern fabrication. It has always been traditional in France that each new period brings its own peculiar tribute in the decoration of ancient and revered monuments. The larger part of our churches thus display clearly the evidences of widely divergent and distant epochs which never clash but mingle in entire harmony. There is no reason, therefore, why windows true to the spirit of our times should not produce a happy effect when placed beside the stained glass of many hundreds of years.

In awaiting the moment for envisaging these important enterprises, one task remains. The work of the glass-painter is too complex to permit of haste. For another thing, it is costly, but nothing will be neglected to give him the fullest sway in the former devastated regions, wherever the undertaking of his gracious task is demanded by the circumstances.



BACK VIEW OF THE IVTH CENTURY DOOR OF THE CHURCH OF ST. BARBARA.

In the center of each half is a cross formed by three panels with vine leaves and bunches of grapes, symbol of the holy Eucharist, carved in relief. At the top may be seen a part of the old ceiling of the room in which the door is exhibited.

COPTIC ART: ITS ORIGIN AND TRANSFER INTO THE ARABIC

By HOWARD FREMONT STRATTON

Illustrations from H. E. Marcus Pasha and the Metropolitan Museum of Art.

THE chief value to us of the study of Coptic art is the connection we find between the Egyptian, out of which it emerged; the Byzantine by which it was affected; and the Arabic into which it was absorbed. In the great Cairo Museum one can trace its first steps, and in the equally great Arab Museum in the same city, be convinced of its adoption by this people. It will, however, be a difficult matter to displace in the general mind, the idea that "Arabic" art is Arabic in spite of the fact that it is wholly Coptic—for it is much more than an adaptation: it is a transfer.

The traveler in Egypt is apt to recognize there evidence of only two nationalities: the supposedly extinct original race whose monuments stand as records of past greatness; and the invading Moslem overthrowing and destroying it while rearing structures of his own self-evident possession of the land. The interval between the two, filled by the so-called Coptic period, is

unnoted; indeed, is practically unknown. Like its churches, without exterior effect and hidden in the mass of ordinary dwelling places, it makes no impression on the general visitor, who naturally goes to Egypt to see things

Egyptian. In the Cairo Museum the Coptic section is largely made up of the Alexandrian phase of the art, so readily confused with the Roman and Byzantine, by which it was there so much affected. If this collection, in its darkened and crowded corridors, is visited at all it is not as a development in the actual native art-life that it is viewed. It is very evident to the most casual observer that the advent of the Moham-medans left a strongly marked outward and visible impress upon the



ALABASTER PANEL WITH A DOUBLE CROSS AND A CREEPING ROSE PLANT IN RELIEF. FROM A CHURCH OF NAGADA IN UPPER EGYPT.

Egyptians. This the acceptance of Christianity by the people six centuries before their conquest by Islam did not do, though it constituted a change of faith laying those who professed it open to bitter persecution enough, without inviting it by conspicuous places of

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worship. So no external evidence of religious purpose was presented by the early churches. Only as the sect grew stronger, and the Osirian worship diminished (it was practiced in a modified form in parts of Egypt until the sixth century, and probably finally suppressed by the Mohammedans), were structures erected which embodied the architectural features recognized as Coptic. The prime effort at first was to make them worthy of their purpose by lavish decoration of the interiors, and the elimination of resemblance to the repudiated forms, in both surroundings and service. This severance from the old is very striking, inasmuch as every other system of religion introduced into the country, from the earliest Hittite to the latest Roman, had adopted many elements to its use, grafting its own upon the local cult, which still remained the main expression. At Luxor, Alexander the Great had himself represented in Egyptian costume, making offerings to the gods of the land; whereas the Copts, converting one of the sanctuaries of the same temple into a chapel, destroyed all traces of its previous purpose, and plainly plastered it for its new office. All the Ptolemies,



PART OF THE OLD ROMAN FORTRESS BETWEEN TWO OF WHOSE BASTIONS THE CHURCH IS "SUSPENDED".



APPROACH AND FACADE, COPTIC CHURCH OF AL MUALAKA, CAIRO. THE PALM TREE AT THE LEFT IS AN IMPORTANT ELEMENT IN THE COPTIC CEREMONIAL.

down to the last Cleopatra, identified themselves with the local forms of worship, the transition from one set of multiple gods to another being comparatively easy; while the passage to the new faith and practice meant the elimination of practically everything of the old except a few symbols adopted from the higher, esoteric teachings of the cult. The early Virgin and Child are still identified with Isis and Horus, but this is natural, since motherhood is universal, and its significance was intended to be comprehensive, not special. Also at first the *ankh*, the old sign of immortality which was held in the hands of the gods and of those on whom they bestowed it, was used to indicate this attainment, the cross being a stigma of malefactors; but in time the loop at the

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THESE THREE WINDOWS ADMIT LIGHT TO THE "MUNIRA ROOM", NAMED AFTER THE DAUGHTER OF THE LATE DAVOUD BEY TAKLA, A NOTABLE OF UPPER EGYPT. IN THE UPPER ROOMS ARE EXHIBITED COLLECTIONS OF METAL WORK. THE GROUND FLOOR IS PARTLY OCCUPIED BY A COLLECTION OF ARCHITECTURAL FRAGMENTS OF CARVED STONE AND MARBLE, AND IN PART BY THE LIBRARY.

top was eliminated, and the simpler form adopted for the church's recognition of resurrection.

The conversion of the Egyptians to Christianity by St. Mark the Evangelist, in the first century, brought into evidence traits of character which were of course native, but to a large degree unexpressed. Akhnaten endeavored, long before, to displace the monstrous conceptions of the Amen priesthood, and substitute a pure monotheism and individual approach to the Deity, but this failed in spite of his example of beneficence—mingled with a puritanical destruction of images—owing to the ecclesiastical power. It is evi-

dent from a study of the ancient life that, except to enemies in war, the people were a gentle race, disposed to pleasure and kindness, which are such marked characteristics of their descendants. The nearest approach to punishment in the pictured and sculptured representations of domestic events—and no people has shown us more intimate glimpses of how they lived—is the group from a mortuary chamber, of a laborer brought before the overseer of the fields, apparently to be reprimanded, as there is no sign of rod or staff for corporeal correction. And among the myriad paintings on the walls of Coptic churches not one is a scene of torture or martyrdom. Inflicted suffering is apparently revolting to the race. The grievous self-inflicted penances of the early anchorites who fled to the deserts for "salvation", was a passing phrase of fanaticism apt to obtain in all new "conversions". A joyous freedom, evident in the social life of today, seems to reflect the ancestral attitude.

Until recent years the Coptic section of the Cairo Museum furnished the only considerable collection of the Christian Egyptians' work; and its somewhat obscure display has not



PULPIT IN THE MUALLAKA CHURCH (NOW A PART OF THE COPTIC MUSEUM, CAIRO).

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INLAID WOODEN LECTERN. THE CENTRE PIECE SHOWS A TIGER ATTACKING A GAZELLE. XIIITH CENTURY. THE SIDES OF THE BOOK CASE ARE MUCH LATER. NOTE THE WOODEN LOCK.

attracted general inspection. Besides, its chief object is to show the emergence of this style from the ancient source, in which relation it naturally does not reveal so much of its individual character as happily one is now enabled to study in the wholly Coptic Museum established by the wisdom and munificence of H. E. Marcus Pasha Simaika, which is so comprehensive that it aims to become a Coptic settlement.

Of all sites which could have been chosen for this purpose in Cairo, the region of Al Muallaka, the "hanging church," dating from the fourth century, is undoubtedly the most appropriate, for not only has it legends going

as far back as a reputed founder in the person of a son of Nebuchadnezzar by a Copt mother, but it has history enough to endow a much more extensive area with absorbing interest. It also has a distinctive character among the earliest churches, which, by its intelligent restorations, it still retains. Its situation, "suspended" between two of the bastions inside the old Roman fortress of Babylon; surrounded by its monastic and other houses; and its domeless structure, all tended to protect it from adverse observation when persecution of the sect raged most fiercely. The largest settlement of people holding the faith it symbolized was gathered about it, so that naturally the strongest Coptic impress was made here. The



CARVED CEDAR BOOKSTAND CONSISTING OF ONE PLANK SAWN IN THE MIDDLE. FROM THE CHURCH OF ABU SIFEIN (ST. MERCURIUS), OLD CAIRO.

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adjacent holy grotto in which the Virgin, St. Joseph, and the Child are said to have rested during the flight into Egypt, adds to the sanctity; and the church of Abu Sargah built over it for a long time disputed the claims of Al Muallaka to cathedralship. Among its priestly residents was the Bishop directing the congregations in Abyssinia; there was even a burial-place for the natives of that country, known as the "field of the Abyssinians"; and it is of interest to note that during the recent visit of the present Crown Prince and Princess of that kingdom to Egypt, they came to worship at Al Muallaka, owing to its having always been recognized as the mother church. It is on a slight elevation, and it may have been



DOORWAY, COPTIC MUSEUM, CAIRO.



EPISCOPAL THRONE IN WALNUT CARVED WITH FLOWERS AND CROSSES IN RELIEF. FROM THE CHURCH OF THE ARCHANGEL MICHAEL, TO THE SOUTH OF OLD CAIRO.

for this reason the dome was omitted as likely to call attention to its existence, since the sect at Alexandria was still obliged to use the catacombs for places of worship. The roof is wagon-vaulted, which, like the omission of the dome, is unique and evidently borrowed from the Roman buildings close at hand. If one approaches it by the lane-like streets of Old Cairo, it means a winding in and out through deserted ways both picturesque and squalid, until one emerges into the open space cleared in front of the long flight of steps leading to the main entrance, above which appear the two palm trees which give another feature to the spot—the palm being an important element in Coptic ceremonies. Al Muallaka is the sole instance of a Coptic church retaining its three open entrance-doors, the two at their sides having been walled up as a

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means of defense in the old days. Not only did these strongholds of the faith have to battle with alien invaders, but the sects themselves did not always live in harmony.

The fountain of ablutions in the outer courtyard is still there, and is thought to have furnished the suggestion from which the Moslems took the idea for their tanks for the same purpose. This one, however, is not covered with the dome supported on twelve pillars typifying the Apostles, as found at Sancta Sophia in Constantinople, at Salonica, Parenzo, and elsewhere, all built before the Islamic conquest. The mosque of Sultan Hassan at Cairo,



A BRONZE ALTAR CANOPY ON FOUR COLUMNS. EACH COLUMN IS SURMOUNTED BY A CROSS BEARING A COPTIC INSCRIPTION GIVING THE NAMES OF THE DONOR AND HIS WIFE, DATED 654 OF THE ERA OF THE MARTYRS (XTH CENTURY). THE CROSS ON THE TOP OF THE DOME IS ORNAMENTED WITH A CRUCIFIX.

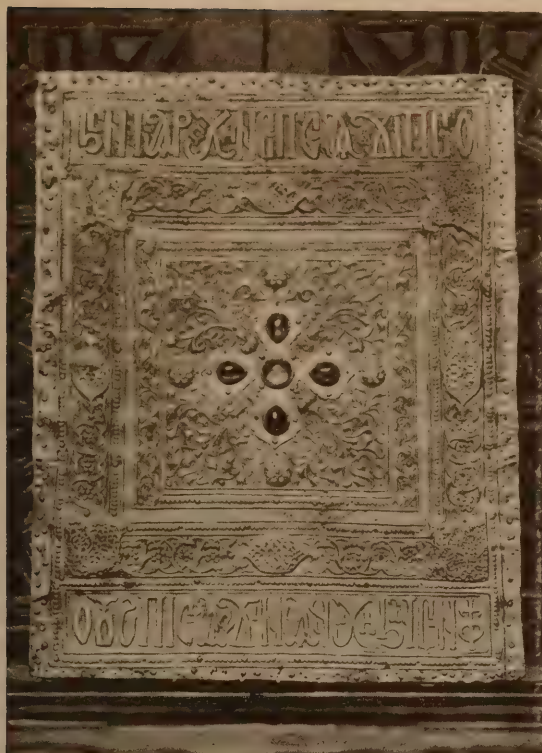


WOODEN CUPBOARD INLAID WITH IVORY PANELS CARVED IN RELIEF WITH FIGURES OF ANIMALS, WILD AND DOMESTIC BIRDS, FISH, ETC. XIth CENTURY. FROM AKHMIM IN UPPER EGYPT.

however, affords a splendid example of its adoption. It was customary to edge these pools with marbles, from a tradition that the place where Christ was baptised in the Jordan had marble walls and steps.

The interior of Al Muallaka is the best example of an ecclesiastical whole to be found among the remaining Coptic churches, and thus forms a particularly appropriate entrance to the Museum, the church still being used for services, and the priest with his family, as in the old days, occupying the apartments always adjoining the main building. It is fortunate that the present incumbent is, with his son and brother, custodian of the collection, all three being scholars devoted to the subject of their race history and development, so

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REPOUSSÉ SILVER CASE, INLAID WITH SEMI-PRECIOUS STONES, CONTAINING A MANUSCRIPT OF THE GOSPELS. ON ONE SIDE THERE IS A COPTIC INSCRIPTION, "BEGINNING OF THE GOSPEL OF JESUS CHRIST SON OF THE LIVING GOD", AND ON THE OTHER, A VERSE FROM THE GOSPEL OF ST. JOHN.

that the enthusiasm of the founder of the Museum is ably seconded by those in charge. The church contains some of the most ancient remains of Coptic building extant. Its "satellite church", a small building attached to it as a chapel, contains the baptistery, erected separately, it is supposed, to commemorate the original practice of immersion out-of-doors. This structure has the best examples in place, as first set up, of the early work in inlays of marble, porphyries, and mother-of-pearl, so much affected by the builders of the mosques and tombs of the Khalifs who employed Coptic craftsmen to produce the splendid effects of the XIIth and XIIIth centuries. The

Copts never made mosaic pictures, and this aversion to naturalistic treatment, evidently inherited from their ancestors of long ago, persists in the race, and made the transition to the later so-called Arabic conventions a very easy passage. The south chapel in the main building also has antique features which belong to it, notably the altar with its secret cavity for concealing the communion vessels and precious vestments. Fragments of the original mosaic and inlaid marbles remain, and some of the wall-paintings. From this part of the building one looks out upon the gate and moat of the fortress, just being uncovered from its long burial in the sand. It can be seen how the waters of the Nile were called into service by the Romans to protect their fortress.



ALTAR SCREEN, MUALLAKA CHURCH, NOW A PART OF THE COPTIC MUSEUM IN CAIRO.

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"Soffa". A SORT OF MANTELPIECE IN MARBLE ORNAMENTED WITH MOSAICS FROM THE RUINS OF THE PALACE OF IBRAHIM EL GOHARY, HEAD OF THE COPTIC COMMUNITY AND ONE OF ITS GREATEST BENEFACTORS. THE SOFFA IS FLANKED BY TWO ALABASTER COLUMNS BEARING BRONZE CANDLESTICKS.

All about are splendid examples of carved, inlaid and perforated panels and screens on the ceiling, doors, in front of the sanctuaries, and dividing the different parts of the assembling place. In the midst stands the pulpit, or *ambone*, of a late type showing strong Byzantine influence

and the structureless design which characterized that style in its early process of simply putting the material at hand together. There are few windows, but many lamps. No inscriptions indicate the legendary places of burial of the patriarchs said to be here interred, even the one who, it is claimed, lies under the very pulpit. It seems to have been a custom of the church Fathers to record in this world no gift to the congregation, or the resting places of departed members.

In the Museum buildings added by Marcus Pasha, which one enters after

passing through the wonderful ecclesiastical monument, as great an opportunity to study the domestic and civil life of his people is presented. It seems as if the reception hall, the library and the various living rooms must be very much as they were when the original possessors of the myriad objects displayed in the arrangement were among them. The windows, with their bits of mosaic-like glass and projecting members; the tiled floors, walls, and fountains; the carved doors, seats, screens, and other furniture; the inlaid ceilings in deep settings; with the pendant lamps, rich rugs and parchment volumes on the wide tables, all

combine in a whole which is an evocation of the past, of which the fragments in the cases set up in special rooms form an accompaniment quite in harmony. The gardens, now extending to the bastions, are as far as possible in accord with the architecture, the new parts of which have been carefully designed



SPECIMEN OF CARVED STONE USED IN THE BUILDING OF ANCIENT CHURCHES BEFORE THE ARAB CONQUEST.



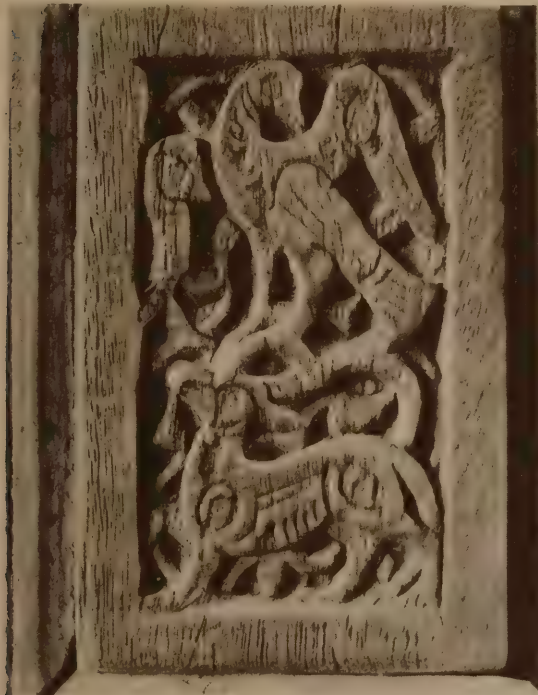
DETAIL OF CEILING IN THE MUALLAKA CHURCH, NOW A PART OF THE COPTIC MUSEUM, CAIRO.

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to conform with the old buildings; and the casements have all been brought from ancient Coptic houses in Cairo. It is here one may trace in a perfectly orderly manner the further development of the art of this people after its emergence from the primary Egyptian beliefs. This change began among the poorer classes, as is always the case with new religious cults, and the simplicity of the earliest forms of service was imposed by this condition quite as much as by the founder. Its priests wore the plain white robes of the temple ministrants until such time as the vestments became resplendent with gold and gems, and the finest needlework was lavished upon them. The icons of saints and patriarchs embody the extreme of ornamentation. This extended to the covering of the costumed

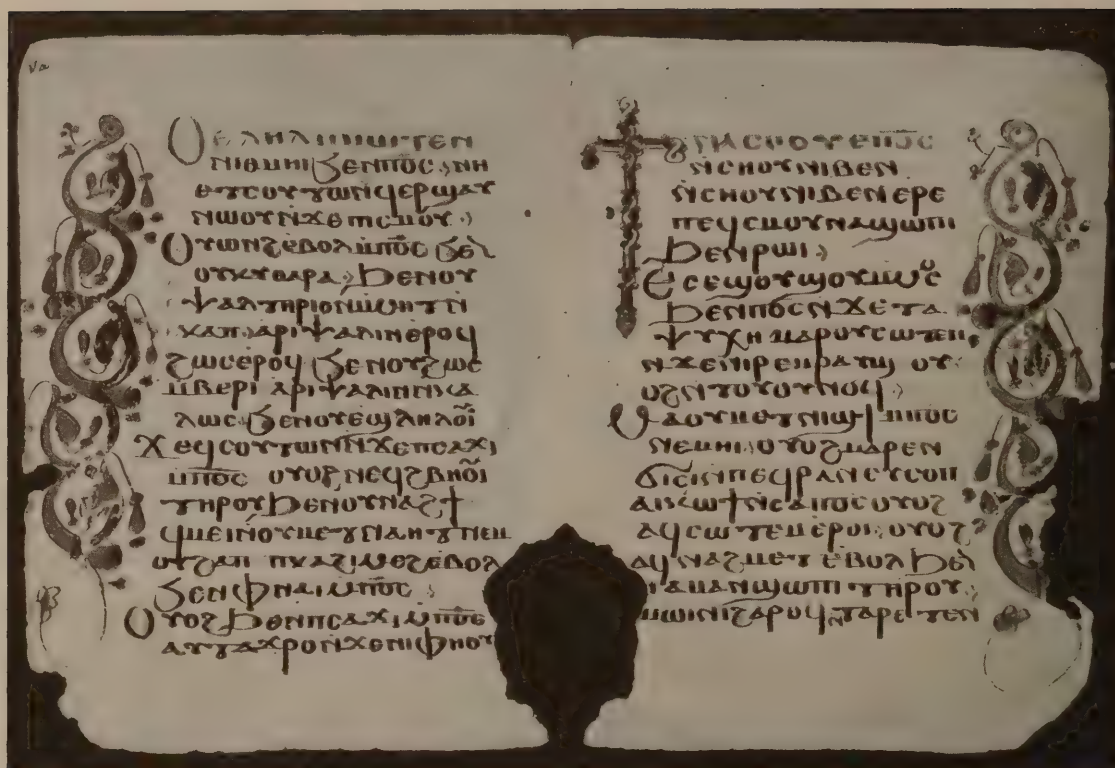


WOODEN PANEL INLAID WITH AN IVORY MEDALLION, WITH THE FIGURE OF A SAINT SURROUNDED BY CROSSES IN THE FOUR CORNERS. FOUND IN THE MOUNDS OF FOSTAL.



CARVED PANELS OF THE XITH CENTURY. A HAWK ATTACKING A GAZELLE, FROM A DOOR OF THE CHURCH OF AMBA SHNUDA, OLD CAIRO, SHOWING THE DECLINE OF THIS ART.

portions of the holy pictures with an overlay of precious metals, richly engraved, and inlaid with rare stones (still continued among the Greek orthodox) for their protection from the devotional kissing of venerated relics. The toe of the statue of St. Peter, at Rome, as we know, has been worn away by this practice; and Michael Angelo's *Christ*, in the church of Santa Maria Sopra Minerva, in the same city, had to have the foot protected by an envelope of bronze. At first the libation table of the old shrines was used as the altar of the new cult—a plain block of stone eventually supplanted by the elaborate structures since employed. The service was originally read entirely in the Coptic language, evolved as a written form chiefly from the Greek, with a few signs from the hieroglyphic, through the demotic, for sounds the Hellenic tongue could not furnish. Gradually, after the



A PAPYRUS LETTER FROM THE MONASTERY OF ST. EPIPHANIUS, SHOWING THE CHARACTER OF THE COPTIC WRITING. PUBLISHED AS ONE OF THE PLATES IN THE RECENT *Monastery of Epiphanius*, AND REPRODUCED HERE BY COURTESY OF THE METROPOLITAN MUSEUM OF ART. THE ORIGINAL LETTER IS NOW IN THE METROPOLITAN MUSEUM.

seventh century, Arabic crept into the ritual. With the revival of interest in their nationality, an effort is being made to revive the language, not only in the church service, but in the home.

It is striking to find how much the classic development of art in Greece and Rome derived from Egypt. The great university at On (Heliopolis), as the center of scientific and philosophical learning of the then-known world, attracted scholars from all other nations. Mathematics, with the all-important branches of engineering and irrigation; medicine; architecture and its allied arts; the natural sciences and philosophy, were here studied and adapted by these representatives of other growing civilizations, and blended with their

own culture. History shows the Arabs, who came last—as conquerers, not as students—were wandering tribes with no arts beyond the expression of the primitive needs and sensations common to all nomadic peoples. So far as religious proscriptions did not forbid, they adapted and applied, with little modification though often with more taste, what they found, with certain reminiscences of their tent life, and the incorporation of elements acquired from the various regions through which they had traveled. In every conquered country—Egypt, Persia, Spain—they found a native art, and converted what they preferred of it to their own ends. In Egypt they more literally absorbed this, along with a greater number of the

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ICON OF ST. GEORGE AND THE DRAGON. XVTH CENTURY. PAINTED ON WOOD.

inhabitants, than in any other land. When they arrived and possessed the valley of the Nile, the art development there was fuller than in any region through which they had passed, and it was natural they should take as their own a larger proportion than they had acquired elsewhere. Also it was a less-imitative style, so that the transfer was more easily made. The geometrical inlays of wood, enamels, glass, metal and mother-of-pearl could at once be utilized as decorations in mosque and palace, without offense to God or his Prophet. The perforations and lattices of wood and marble lent themselves directly to the screening of their women; while the tiles, the fountains, and the low-relief carvings of intricate pattern enriched their courts and gar-

dens. The Arab mind concerns itself most with speculative subjects; the mechanics must be furnished by a differently constituted race, and this contrast was admirably supplied by the Copts of the sixth century when the desert tribes obtained power over them. No originality marks the conqueror people, but they made immediate, ingenious adaptations of what they found, and it has passed into current belief as their own art. Their later advent as Moors into Spain was accompanied by Coptic workmen, and the craftsmanship acquired on the other continent; the adaptation of their chosen elements to European surroundings and new conditions was perfect.

There are other features to enumerate as derived from the Copts. The lector's pulpit from the monastery of Jeremias at Sakkara, built about five hundred and fifty, furnished the model for the *mimbar* from which the Sheik speaks to the congregation of the faithful. It is significant that on this particular pulpit, in a circle at the top, instead of the cross is a small shell, a form possibly so little suggestive of life that its representation would not be objectionable to a good Moslem. Its origin in Coptic art is obscure. Possibly it was merely for ornamental purposes, but more likely from an early custom of pouring the baptismal waters on the head of a convert from a scallop shell. It does not seem to be generally known that the dome, and groups of domes, so frequent in Islamic buildings, is distinctive of the Coptic churches (with the single exception of Al Muallaka), some of them assembling as many as twelve over a single structure. The only object lesson in the art of the people which is lacking at the Coptic Museum is an example of this beautiful form of expression.

FRANCIS WILLEY KELSEY

By ARTHUR STANLEY RIGGS

PROFESSOR Kelsey is dead. The world of archaeology and the classics has suffered a loss in his passing that cannot be repaired.

Dr. Kelsey was not only a remarkable scholar, but a remarkable man with the gift of making devoted friends. Intensely human, broad and generous in his judgments, genial and kindly in even the severest pain, he was also one of the most indefatigable of workers, a human dynamo working with an energy, smoothness and precision in his sixty-ninth year that far outstripped the best efforts of many noted men in their physical prime. His mind, notwithstanding the arduous experiences of half a century of incessantly active scientific work, was

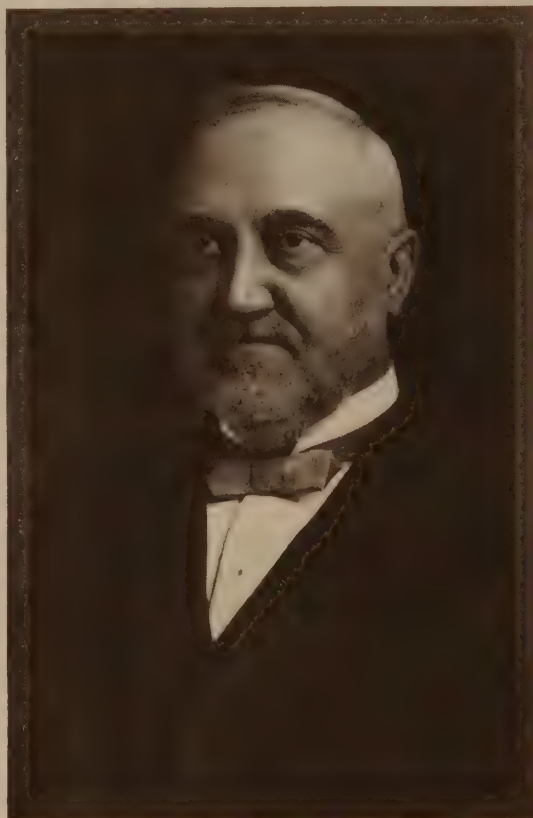
the alert, eager, questing mind of youth, warm with sympathy, ever seeking new human and scientific contacts, and expressing itself with the directness, ease and fluency of a ripe maturity. Only a few days before his death on May 14, he wrote me from Ann Arbor in his accustomed cheerful vein about an article he had promised to ART AND ARCHAEOLOGY on

discoveries he had made in the Fayoum this season—and I did not know that he was writing strapped into a heavy body-harness to enable him to go on

with his work in spite of severe physical pain. Again and again I have known him to be suffering, but invariably he was the cheerful Stoic, thrusting self into the background, and giving lavishly of his wisdom, his thought, his tireless energies.

And now the long and honored career that began on May 23, 1858, at Ogden, New York, has come to its full term. Francis Kelsey was graduated from the University of Rochester in 1880 at the age of twenty-two, took the next five years in the study of Latin, and returned to Rochester for his doctorate

in 1886, marrying Miss Isabelle Badger in December of the same year. After his graduation he was instructor in the classics at Lake Forest, where he was made professor of Latin. An interval of study in Europe completed his preliminary work, and in 1889 he took the chair of Latin language and literature at the Uni-



FRANCIS WILLEY KELSEY
1858—1927

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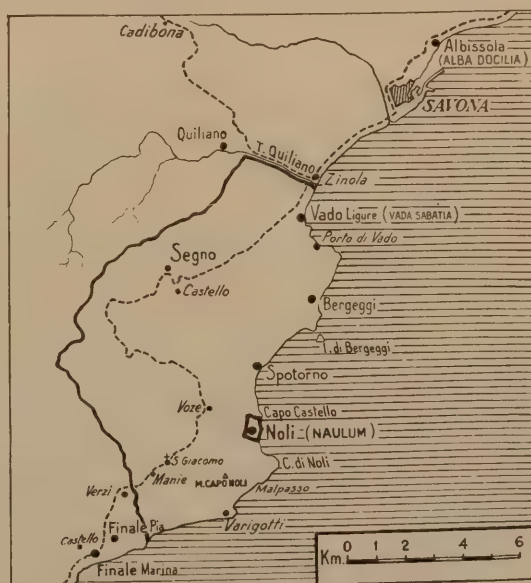
Translated from the original Italian of Engineer Ferdinando Reggiori by Augusta Woodward Bispham.

Several months ago there appeared in one of our esteemed foreign contemporaries, *Le Vie d'Italia*, an excellent article upon the former Republic-City of Noli, almost unknown to Americans. Its history has much in common with that of those other and more noted Italian maritime republics, Pisa, Genoa, Venice and Amalfi. Its location on the Genoese Riviera, where, as Naulum of Liguria, in Roman times it did outpost duty, gives it interest and accessibility to Americans. Special permission was secured from the Editor of *Le Vie d'Italia* to translate and reprint Signor Reggiori's article and to use the original photographs and sketches by Signori Reggiori and Ganduglia. ART AND ARCHAEOLOGY gratefully acknowledges this courtesy.

THERE are in Italy—even in Northern Italy—not a few small towns and villages that are unknown to the average tourist, but whose history and monuments will reward the traveler who seeks them out as richly as some of the more famous places. Enclosed within double lines of walls lie grim little hamlets, formerly proud communes, unruly little republics or the pleasure resorts of those who then were in power. One such is Noli, that small maritime republic in Liguria, whose history is as interesting as that of Venice, Pisa, Amalfi or Genoa.

The origin of Noli is quite similar to that of all the early settlements in Liguria. It goes back to rather remote times when the Ligurians came over from Africa—a rough people who sought refuge from the pirates by settling in the hills along the Riviera. Living in caves and huts they hunted and tended their flocks. In the neighborhood of Manie and S. Giacomo,

above Varigotti, one finds even yet caves that must have sheltered these early settlers. Their huts, quite prob-



SKETCH-MAP OF THE FORMER REPUBLIC OF NOLI. THE HEAVY BLACK LINE INDICATES THE EXTENT OF THE LITTLE STATE DURING THE XIII-XIVTH CENTURIES. THE PROBABLE COURSE OF THE ROMAN AND MEDIAEVAL HIGHROAD IS SHOWN BY THE DOTTED LINE.



THE FORTRESS OF NOLI, ON CAPE CASTELLO, DOMINATES THE COAST AS FAR AS CAPE NOLI. BETWEEN THE TWO, THE CITY OCCUPIES THE SWEEPING AMPHITHEATRE BELOW, PROTECTED BY THE BELT-WALL DESCENDING FROM THE FORTRESS.

ably, were not very different from the thatched cabins one finds there to-day.

Some of these Ligurian tribes allied themselves with Rome at the time of the Carthaginian wars. Then Rome, victorious, rewarded her allies until, in the closing years of the Republic, the Ligurians were called "Roman citizens". About this time some of the Sabizii settled between the Capes of Noli and Castello, on the ground where the Church of S. Paragorio stands to-day. This was probably the original Naulum.

Christianity spread quickly among the people of Noli. There is the story of Noli's martyr Paragorio, who with three companions—Parteo, Partenope, and Severino—left his native country to enroll in the imperial army of Dio-

cletian. In the Tabana Legion they found themselves among many other Christians. After a battle for refusing to make sacrifices to the Gods, they were sent to Corsica and beheaded. Noli then adopted Paragorio as her patron saint and gave his name to the Cathedral.

After the fall of the Western Empire Liguria attached herself to Constantinople, with the result that the barbarians who invaded Italy from all sides did not dare attack her. The Riviera became a haven for refugees, especially for those from Lombardy. The clergy of Milan and Pavia went to Genoa to escape the cruelties of Alboino. In Noli the Bishop of Carthage sought refuge, there he preached and on the nearby island of Bergeggi



THREE TOWERS STILL REMAIN OF THE SEVENTY-TWO WHICH ONCE MADE THE CITY BRISTLE. THESE ARE IN THE NEW PART OF TOWN. VIEW FROM THE NORTH.

died in 505. Later a monastery was built on this island.

In the middle of the VIIth century Noli and other places on the coast were sacked by Rotari, and formed into the Duchy of Liguria.

Under the Franks they acquired new strength and the towns grew. Upon the site of an early cemetery they erected a basilica, naming it Santo Paragorio. At that time this district was part of the Province of Savona formed by the Marquis of Carretto. Later it was again destroyed and sacked, but toward the close of the Xth century the people of Noli were able to rebuild their houses and the Cathedral of S. Paragorio. The town prospered and became an important seaport. The Marquis of Carretto acquired from the

Emperor, Otto I, Finale, Vado and Savona. To keep control of the district around Noli a fortress was erected in 1004. But the people of Noli did not like the Carrettos, and as they grew in strength their desire for liberty increased.

Noli's glory lay upon the sea, so she allied herself with Genoa, at that time the most powerful of the maritime groups in Liguria. Vessels from Noli followed those from Genoa. The two fleets joined forces in the First Crusade. They opened the way to what was then the greatest source of wealth for their merchants. Ligurian galleys returned home laden with an odd assortment of wares. Along with the remains of John the Baptist they brought an emerald bowl reputed to

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THE SOUTH SIDE OF THE PORTA SAN GIOVANNI DISCLOSES CLEARLY THE ARCHAIC ATMOSPHERE OF THE TOWN.

have been used at the Last Supper, also gems, gold and many precious objects, which the luxury-loving Orientals had collected in their palaces and mosques. Finally there was brought to Noli a crucifix said to have been carved by the Evangelist Luke himself. With great rejoicing and enthusiasm this was placed in the Cathedral. Their efforts to gain their freedom were finally crowned with success, and in 1181 a solemn ceremony was held in the Basilica granting the people of Noli their freedom from the rule of the Carrettos, who retired to Finale.

Laws were made regulating the powers of the public officers, fixing civil and commercial rights, etc. The

government of the republic was entrusted to two Consuls and in an emergency to a *podestà* (mayor). It was obligatory that the latter be a man who was not residing in the republic. The Consuls, however, were chosen by the Grand Council from the residents of Noli between the ages of 21 and 60.

Noli made use of her liberty by allying herself definitely with Genoa. At that time Genoa had been engaged in a ten-year struggle with Pisa for the control of the Tyrrhenean Sea and with Venice for the control of the East. In 1202 the people of Noli made a curious agreement with Genoa, in which it was stipulated that any wood they might export would first go to Genoa for a safe conduct. This was followed by an offensive and defensive alliance—renewable every five years. Noli reserved complete autonomy and liberty of action in her internal affairs. This treaty procured for Noli protection on the seas. Genoa likewise helped the republic to enlarge its territory. At the expense of the land of the Bishop of Savona, Sportorno was taken. The Bishop excommunicated the people of Noli, but upon representations being made to the Pope, Gregory IX, another episcopal see was granted them, a diocese created and the name of "city" bestowed upon Noli. These were golden days for Genoa and the small republic. The feuds between the Guelphs and Ghibellines, between the Papacy and the Empire, grew more and more sanguinary. After driving the Genoese, who were defending the Papal cause, upon the rock of Montecristo, the Pisan fleet, in company with ships from Savona and Finale under the command of Giacomo del Carretto, blockaded Noli. Some points were taken and the city was in danger when fifty-two hastily armed galleys ar-

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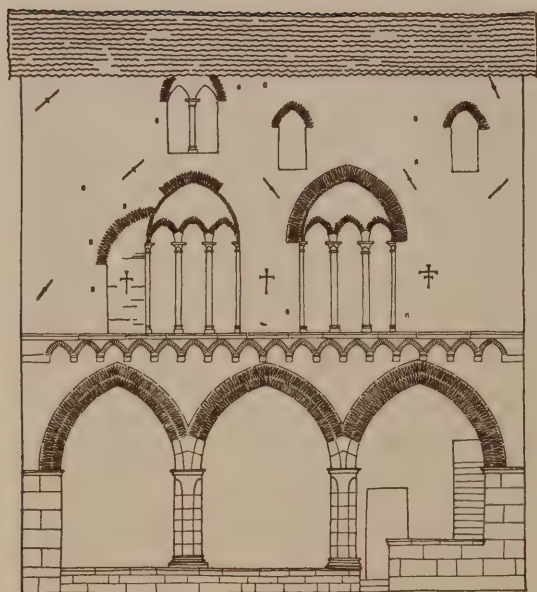
rived from Genoa to the rescue. Then came the second half of the XIIIth century, which was more than ever brilliant for the sister republics.

In 1261 one of their own people, Michael Paleologue, being on the throne of Constantinople, the wealth of the East was assured to them. In 1284 Pisa was destroyed as a maritime power, and in 1298 at Curzola the Venetian fleet was dispersed. After this they had an undisputed and leading position in the commerce of the Levant. The last of the XIIIth century and the whole of the XIVth are known as the "Golden Period" for the republics of Genoa and Noli. The map shows the latter bounded on the north by Savona and on the south by Finale, possessions of the Carrettos. The city of Noli, lying between Capes Castello and Noli, was rectangular in shape. On the top of the Cape of Castello the people built a fort, topping it with a donjon circular in form, from which two walls branched out, one to the east, one to the south. The first was crowned at intervals with strong towers and descended the rocky cliff to the sea where it joined the Porta Scino. The second, reinforced with smaller towers at its weakest points, joined the Porta S. Giovanni. There were probably no walls along the waterfront, but the houses there were built with but few windows and those very narrow; the roofs had battlements and were fortified with towers ready for defense against an enemy attacking from the sea. There were other fortifications in the surrounding territory—the Castello of Segno, in the mountains, as well as those of Varigotti and Castelfranco, built for defense against Finale. The rocky bluffs of Cape Noli, the mountainous Malpasso and the



THE LOFTIEST OF THE REMAINING TOWERS IS AN INCREDIBLE STRUCTURE.

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ELEVATION OF A TYPICAL HOUSE OF THE INNER CITY STYLE.

Cape of Castello made it almost impossible to attack the city successfully.

The streets were narrow, short and ran parallel, crossing each other at right angles—there were many piazzas or squares, though not large ones. The houses closely resembled each other. On the ground floor a portico with arches was supported by strong pillars, the second floor had large triple or quadruple windows, while above, the servants' quarters had smaller, almost dormer-sized windows. Above everything else, Noli was proud of her towers. Almost every house—at least every one which had any

claim to wealth or distinction—had one. Whoever armed a galley acquired the right to build himself a tower. Seventy-two towers—seventy-two galleys. Towers of every sort, of every shape, of every height, according to the individual taste of the builder.

There were not a few churches, but the one above all others dear to the hearts of Noli was the old basilica of Santo Paragorio. It was there the Consuls met, there that war and peace were decided upon and all commercial and business contracts made. It was in Santo Paragorio that the citizens met to hear read the orders to exile and of punishments. In 1252, when the remains of Sant' Eugenio were brought here from the island of Bergeggi, he was proclaimed the new patron of the city. Every year, on the second Sunday in July, commemorative services are held. Crowds gather, and even those banished are then allowed to return for the



INTERIOR PORTICO OR GALLERY OF THE WATERFRONT TYPE OF HOUSES.

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celebration, which lasts a week. There is a procession, when the relics and what remains of Sant' Eugenio are carried through the streets.

The people of Noli were considered great ship-builders, and their craft were sold in every part of the world. History has handed down the story that Guiglienzone, a native of Noli, built the vessel that was to convey Louis IX to the Crusade. Wherever the Genoese sailed, there also went the ships from Noli. The markets and the ports of the Ægean, of the Eastern Mediterranean, of the Black Sea were all visited, and factors represented the city in many places.

The trade of Constantinople passed from the Venetians to the Genoese. Caffa, on the Black Sea, was founded by them. Smyrna and Cyprus contributed to their wealth, and in 1373 they took Famagosta, Noli receiving her share in recognition of the help she had given. This new conquest on the eastern Mediterranean became a most important center for Noli, which established a colony of merchants there.

Syria was often visited by the Nolitans, and they also brought home the produce of Bagdad. Next their attention was turned to Northern Africa, where they bought slaves and sold ships. Indeed, they traded and bought wherever they went—and they went everywhere. It was a queer assortment they sometimes brought home—the relics of a martyr from some tomb in Lycia stowed away with stuffs and laces from Cos. From Scio, in the same ship, would come a miracle-working image of Christ in a cargo of wine and a sort of dentifrice much prized by the ladies of the East. Honey from Nicaria, grapes from Samos, wheat from Negroponte, were all part of a flourishing trade which had been



A TYPICAL WATERFRONT HOUSE. AT THE LEFT, ITS FORMER TOWER HAS BEEN CUT DOWN TO CORRESPONDING HEIGHT.

wrested, not without trouble, from Venice. From distant China and Persia were brought silk, wearing apparel and gold. Cotton came from Egypt, and there, as in Syria and Armenia, currency from Genoa and Noli was in circulation. All this merchandise was displayed and sold under the loggias, whither came merchants from France, Germany, Florence and Milan to buy.

It is not impossible that Dante, too, was once among the throng arriving in Noli, for in the fourth canto of *Purgatory* he speaks of the difficulties attending the descent to Noli. Perhaps in 1306, while he was the guest of the Malespinas in Lunigiana, he visited this part of the Riviera; or in 1312,



APSIDAL VIEW OF THE FORMER CATHEDRAL OF SAN PARAGORIO, PERHAPS ERECTED IN THE XTH CENTURY ON THE SITE OF A XIIIth CENTURY EDIFICE PROBABLY DESTROYED BY THE SARACENS.

when he was in Genoa for the arrival of Henry VII.

In 1321 the republic was attacked by the combined Ghibelline forces of Savona, Albenga and Finale under the command of Giorgio del Carretto. Aid from Genoa not arriving in time the fortress was seized and Noli taken and sacked. A Doge of Genoa, Simon Boccanegro, then came to the rescue, retaking both the town and the fortress. At the close of the century these struggles with the Carrettos were renewed and continued throughout the XVth century, victory alternating between Noli and her enemies. The number of contestants grew when the Visconti of Milan became desirous for a seaport. Finally the Carrettos were routed and their forts at Castel Govone and Finalborgo demolished.

In 1462 Antonotto, a native of Noli, crossed the Straits of Gibraltar and discovered the Cape Verde Islands, going as far as the Gulf of Guinea, where he died. Strangely enough, these pioneer Ligurian seamen, while winning new laurels for their homeland, also dealt it a death-blow, for by showing the way to the far West, the East became deserted. Everyone was attracted to the recently discovered New World, so the old markets were left without buyers, the trade of the republic dwindled and Noli gradually faded.

The XVIth, XVIIth, and XVIIIth centuries witnessed miserable internal struggles, with brief foreign occupations by the French and Spanish, and the boundary line of the republic contracted until the city alone was all that remained. Its fleet of galleys was re-

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placed by the boats of fishermen. Even the old Basilica of Santo Paragorio was no longer the Cathedral when that honor passed to a new church, San Pietro.

The republican form of government ended with the French Revolution and the people of Noli had to follow the fortunes of the rest of Liguria. Along the coast Napoleon constructed his magnificent Corniche road. The work that was necessary at the Capes of Noli and Castello demolished much of the old fortifications. In 1815 the episcopal see was transferred to Savona, and in the same year the whole of Liguria passed to the House of Savoy, later following the fortunes of Piedmont. Nothing further disturbed the calm of this gray little town except the earthquake in 1887, which destroyed some of the towers and several buildings.

Of its past grandeur, however, much still remains that is interesting. Its narrow streets appear to one strolling through the arcades—so characteristic of Liguria—to be dug out of the houses. Wherever the hands of the present day have worked they have found traces of antique construction. There were, as already noted, seventy-two towers; but today they can be counted on the fingers of one hand, though traces of the vaulted foundations of all still exist. Two were very tall—one on the water front, the other inland. The latter, fairly well preserved, still stands at a crossroads, its shape oval to conform to the curve of the street.

Many of the houses though not large are of charming proportions and still preserve their XIIIth, XIVth and XVth century aspect. Two types are to be noted: those along the water-front so constructed as to be easily transformed for defensive purposes, and



NOLI FROM THE SOUTH. NOTE THE PROTECTING WALL LEADING FROM THE CASTLE DOWN THE HILL BEHIND THE CITY.

those situated within the city built with wide porticos and loggias and large triple windows. The illustrations show the characteristics of each.

Two buildings have recently been restored. In style they closely resemble the Gothic of central Italy, as seen in the Palazzo San Giorgio in Genoa—rather elegant in appearance, the lower portions faced with stone of different colors carefully cut and placed, the upper embellished with terracotta decorations.

Only small portions of the walls are still extant—the part that climbs from the rear of the town and up the hill to the Cape of Castello, where it joins the rock on the site of the fort which com-

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manded the Gulf. In the center of the ruins rises the donjon, a circular tower entirely of brick. To reach it one has to scramble up a path over the remains of stone steps that formerly were protected by a rampart. Only one gate survives—San Giovanni—with its single, wide, pointed arch at either end of the tunnel-like passage under the tower. The growth of the town and the destruction caused by time and earthquake have completely destroyed the other gateways.

There are a number of churches. San Michele and Santa Margherita, located outside the town on eminences which command the sea, are easy of access. Built certainly prior to the XIth century, they are still interesting. In the XIIIth century not far from Santa Margherita there was a flourishing hospice, founded by the Knights of Rhodes, who were likewise the founders of the church of St. John the Baptist, outside the gate of the same name, where there is now a collection of pictures. The most famous is Santo Paragorio, situated in the southern part of the town. It has a nave and two aisles, divided by massive compound pillars. The rather high nave has a wooden ceiling, the aisles groin vaulting. There are three apses and a large crypt with small columns. The entire edifice is constructed of small field stones laid in regular rows in beds of mortar. Owing to later changes and its proximity to the railroad, the facade has almost entirely disappeared. The entrance is through a wide door on the north side, probably added in the XIVth century. This can be considered as one of the oldest basilicas where the use of roof vaulting was

tried. As the first church was destroyed by the Saracens, the date of the present construction can be assigned to the Xth century.

The interior is mysterious and suggestive, perpetually immersed in a sombre penumbra, amid which the huge crucifix known as the "Volto Santo" draws instant attention. It is an oriental sculpture, old and vital, though not so old as tradition would have us believe, and very like its more noted companion piece preserved at Lucca. The bishop's throne in carved and polychromed wood belonged to the first Bishop of Noli, though now it bears the escutcheon of a XVth century official. Careful reconstruction with the original fragments discovered during the recent restoration of the edifice has brought back the elaborate pulpit to something like its pristine beauty. Possibly the most interesting feature is a small museum in which the pious enthusiasm of a local student, the Canon Luigi Descalzi, has gathered a number of curious and interesting fragments.

Unfortunately, as is the case with so many other ancient churches, Santo Paragorio has suffered by pillage. The French Revolution dispersed not a few of its most valued treasures, among them the silver casket of Sant' Eugenio, taken from the new cathedral of San Pietro, and a beautiful capitulary cross, to say nothing of a lovely Gothic gilded reliquary dated 1430. Yet notwithstanding all this and more, Noli preserves, for the few who know her and for those others who in time will discover her charm, memories infinite, worthy still of all admiration and careful study.

NOTES AND COMMENTS

Professor Maiuri, in charge of all archaeological work in southern Italy west of Naples, reports that the excavations at Cumæ have yielded numerous finds of remarkable interest, among them a statue of Augustus' nephew Marcellus, a partly nude Neptune holding a



Courtesy the Pennsylvania Museum, Memorial Hall, Philadelphia.

ON THE BALCONY. BY MARY CASSATT.

lively dolphin to his left side, and a seated marble figure of a woman, possibly Amphitrite, his consort. This figure is attributed to the second century.

The Art News reports from Mantua the erection at last of a fine monument to its native son, Virgil, to replace the one destroyed in the XIVth century by Carlo Malatesta. The new Virgil, high on a marble pedestal, is bronze, and the whole monument measures seventeen metres from the ground. He stands in his toga, the right arm upraised as though in declamation, and the figure is the last work of the sculptor Quadrelli, who died just before the final casting was done. A wide platform forms the base and there are two lateral, allegorical groups, symbolizing respectively epic and pastoral poetry. These are from the hand of a promising young artist of Mantua, Menozzi.

On the front of the monument are the words "*A Virgilio, la Patria*," and around the base run the lines from Dante:

*Tu se' solo colui do cui io tolsi
Lo bello stîle che m'ha fatto onore.*

The design of the whole was by Luca Beltrami, who submitted plans as far back as 1903.

Friends of Belgium will be glad to learn that the art works removed for safe-keeping from the city of Ypres in 1915, have now been returned, and at present are on exhibition in the Ypres Museum. Since the Armistice they have been in the Cinquantenaire Museum in Brussels.

An important memorial exhibition of the paintings of the late Mary Cassatt has been held during the whole of May in Memorial Hall, Philadelphia, by the Pennsylvania Museum. Forty large oils and pastels occupied the east wing of the Hall, and more than an hundred prints in dry-point and aquatint lined the approaching corridor. Individual owners and museums as well as dealers contributed to make the exhibit one of distinction. One private owner, Mrs. Henry O. Havemeyer, a lifelong friend of the artist, contributed a sketch of her friend in the *Bulletin* of the Museum, in which she observes:

"If ever there was a true artist, it was Mary Cassatt. Always steering toward the highest ideals undaunted and unflinching, she kept true to her course through all the storms of adverse criticism or raillery and of discouragement. 'There are two ways for a painter,' she has often said to me, 'the broad and easy one or the narrow and hard one'.

"I must make two statements which will probably cause surprise. Miss Cassatt was not a pupil of Degas, nor did either of them belong to that group of painters known as the Impressionists. Unappreciated in that highly respectable institution known as the Salon, they



Courtesy the Pennsylvania Museum, Memorial Hall, Philadelphia.

MISS MARY ELLISON. THE FIRST PICTURE MISS CASSATT EVER EXHIBITED.

exhibited with the Impressionists in their modest room on the Boulevard, but Degas and Miss Cassatt are not to be classified with Manet, Monet, Pissarro and the rest. Miss Cassatt did not even meet Degas until she had known his works and felt their influence for several years."

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FRANCIS WILLEY KELSEY

[Concluded from page 272]

versity of Michigan which he held uninterruptedly until his death. But though his teaching was the basis of his life's work, it was a small part of the total of his unflagging efforts. Book after book came from his fluent pen, articles unnumbered were contributed to various periodicals, and, as was natural, his interest in archaeology stimulated him to that remarkable activity which has been the delight of his friends and the despair of his emulators. In 1919 he assumed charge of the first of the University of Michigan expeditions to the Near East. In 1920 he found time and strength to visit France and Belgium for a minute survey of the battlefields of Julius Caesar and then went to Turkey to study ancient manuscripts and investigate the remains of Roman civilization. While engaged on the expedition of 1924, he discovered the ruins of a Christian church in which perhaps Paul and Barnabas preached to the men of Antioch. At the same time he also found the remains of a great triumphal arch, a temple of Augustus and a beautiful marble bust of the same emperor. A year later, on the joint expedition of the Archaeological Society of Washington, the University of Michigan and the University of Rochester, he excavated part of the temple area of Tanit on the site of ancient Carthage, revealing hundreds of little urns containing the charred bones of children, quite possibly little victims who had been "passed through the fire to Moloch". This season he spent months in the Fayoum, where, as he wrote me in February, he was making important discoveries tending to push back the dawn of civilization beyond any dates previously authenticated.

Dr. Kelsey was honored with the degree of Doctor of Laws by the University of Michigan in 1910. He was a member of the American Philological Association, American Historical Association and other scientific bodies, and from 1907 to 1912 was president of the Archaeological Institute of America. His best known books include editions of Caesar, Cicero, Ovid and Xenophon, several handbooks of archaeology and antiquities written in collaboration with Professor Percy Gardner of Oxford, volumes in the Humanistic Series of the University of Michigan, done in collaboration with Prof. H. A. Sanders, and a fine translation of August Mau's *Pompeii*. His papers on archaeology and philological subjects were distinguished by their clarity, ease and directness, and ART AND ARCHAEOLOGY owes to him several contributions of high importance and lucidity. The last of these was his remarkable description of his work at Carthage [*Carthage, Ancient and Modern. ART AND ARCHAEOLOGY, Vol. XXI, No. 2, Feb., 1926*], one of the results of which was his election as a foreign correspondent of the Academie des Inscriptions et des Belles Lettres of Paris.

Prof. Kelsey is survived by his wife, who was Miss Isabelle Badger, by two daughters and a son now in the University law school.

The long-anticipated excavation of Herculaneum was inaugurated by King Victor Emmanuel and Premier Mussolini early in May with dedicatory ceremonies. The present plan is not to disturb the modern town of Resina, built over part of the engulfed city, but to start work at the south end of Herculaneum. As the town was covered by volcanic mud some thirty feet deep, which later hardened into stone, it is considered probable that such finds as are made—and no one can say what or how rich they will be—will be not only completely preserved but, because the people had no opportunity to return as they did at Pompeii and take away many objects, will present a perfect and comprehensive picture of Latin life of the first century of our era on a scale hitherto unequalled.

A new and handsomely printed British quarterly of archaeology, *Antiquity*, edited by O. G. S. Crawford, F. S. A., has been received from London. The contents

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of the first issue include the editor's own paper on Lyonesse, that romantic region between Cornwall and the Scilly Islands; "The Roman Frontier in Britain," by R. H. Collingwood; "Stonehenge as an Astronomical Instrument," by A. P. Trotter; "Some Prehistoric Ways," by R. C. C. Clay; "Maori Hill-Forts" of New Zealand, by Raymond Firth; and "The Danube Thoroughfare and the Beginnings of Civilization in Europe," by B. Gordon Childe. The magazine is admirably illustrated and ART AND ARCHAEOLOGY extends its congratulations and best wishes. The annual subscription is £1, and subscriptions may be sent to the editor, Nursling, Southampton, England.

The San Antonio Art League of Texas is offering four prizes aggregating \$7,000 for the best four pictures of Texas wild flowers, \$2,500 for the best two paintings of Texas ranch life and \$2,500 for first and second best paintings of Texas cotton fields. A fifth award of ten hundred-dollar honorable mentions will be made at the discretion of the judges to artists in all classes. Particulars may be had of the Art League, Witte Memorial Museum, San Antonio, Texas. The competition closes January 15, 1928.

James T. Russell, Jr., former Assistant Secretary of The Archaeological Society of Washington, and for the past two years resident in France, writes ART AND ARCHAEOLOGY that "through the kindness and liberality of the Société des Amis du Pays Civraisien I have been granted excavating privileges in one of the Chafaud caves in the township of Civray, fifty kilometres south of Poitiers. The station consists of five caves, one of which, Le Puits, yielded the first recognized Palaeolithic art object which has since been admirably published by Chauvet. The other four caves are untouched. I have one of great promise in the Grotte Intermédiaire. My intention is to begin excavating in May and continue until the autumn. The terms of the lease are one franc and the enrichment of the local museum with duplicate specimens—certainly a signal expression of scientific feeling and international goodwill."

Two important new endowments have been recently added to the resources of the Congressional Library of Washington in the form of \$75,000 apiece from Mr. William Evarts Benjamin of New York and the Carnegie Foundation. The Carnegie endowment is to establish a chair of fine arts; that of Mr. Benjamin, who is noted as a collector of books and paintings, is for one in American history. Both endowments are intended to increase the service and efficiency of the Library through interpretation rather than by research or instruction. The new "chairs" are not meant to relieve the present Government experts of the Library from any of their functions or duties, but will make possible the fullest use of what the enormous and rapidly expanding collections provide.

The annual summer session of the School of American Research at Santa Fe, New Mexico, will open July 5 and continue in August. Series of lectures by naturalists, ethnologists, historians and art critics will occupy the month of July, accompanied by field trips to such historic places as Pecos, Santo Domingo, etc. In August more extensive trips will be taken, with work of a more special nature, including field study, excavation, historical research, etc. Full particulars may be had from the Secretary of the School.

Press dispatches from Panamá in March report the discovery in the ruins of the XVIth century church of San José and a nearby convent—both in the old city sacked and destroyed by Morgan the pirate in 1671—

of a considerable quantity of ancient jewelry, some of it possibly of Inca origin. The hunting party is reported to be American, and to have made an agreement with the Panamanian Government by which three-fourths of the treasures discovered remain the property of the finders, the other quarter going to the authorities. It is believed the jewels were hastily stripped from the sacred images and hidden by a priest, who was later killed. The value of the present find is stated as about \$15,000.

The Field Museum of Chicago has recently received an exceedingly interesting collection of 656 carved jades, nearly 500 of which were exhumed from graves of the Shang and Chou Dynasties (1783–247 B. C.). The collection was brought together by Mr. A. W. Bahr, the Shanghai connoisseur, and includes discs, ceremonial swords, daggers, spear-heads, rings, tablets and several hundred small carvings of exquisite workmanship, representing dragons, wild beasts, etc. These latter were attached as ornaments to the grave-cloths of the dead.

The appointment has just been announced of three Fellows to the American School of Classical Studies at Athens, Greece, for the academic year 1927–28, as follows:

Fellow of the School, Miss Eunice Burr Stebbins, A. B., Smith College, 1916, A. M., Johns Hopkins University, 1926.

Fellow of the Archaeological Institute of America, Mr. Jotham Johnson, A. B., Princeton, 1926.

Fellow in the Language, Literature, and History of the Ancient Greeks, Mr. Sherman Leroy Wallace, B. A., University of Wisconsin, 1924, M. A., Princeton, 1926.

THE DUC DE LOUBAT

The death of the Duke of Loubat in Paris was announced on March 1, 1927. Joseph Florimond Loubat, who received his ducal title from Pope Leo XIII, was born in New York City January 31, 1831. He was the only child of wealthy parents and spent much of his time in Europe, where he was educated, chiefly at Heidelberg.

Loubat early took an interest in anthropology, history, and especially archaeology; he also did much toward financing scientific enterprises. His principal benefaction was the gift of \$1,100,000 to Columbia University. Other gifts to Columbia included valuable books and manuscripts and two prizes to be awarded every five years by the University for the best works written in English on the history, geography, archeology, philology or numismatics of North America. Loubat endowed three professorships of American Archeology; one at Columbia University, one at the University of Berlin, and one at the College de France in Paris. He also performed a signal service to American archeology in causing to be reproduced in facsimile several of the more important Aztec codices.

G. G. MACC.

Through an unfortunate oversight, the photographs which illustrated the remarkable article on the Parthenon of Nashville in the May issue of this magazine, were not credited. They were the work of Professor Joseph K. Roberts—now of the University of Virginia, but formerly of Vanderbilt University—to whose courtesy permission to reproduce them was due. ART AND ARCHAEOLOGY makes grateful acknowledgment of its indebtedness to Prof. Roberts, who put a great deal of time and much careful photographic work into their preparation.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

A

- An'ti-um**: the modern Anzio, 38 m. from Rome, once a powerful Volscian community, on the coast of Latium; birthplace of Caligula and Nero, and after the Republic, the favored shore resort of the Roman elite.
- An'to-ni'nus**: (1) **Marcus Aurelius** (A. D. 121-180), noted Roman emperor and Stoic philosopher; author of the *Meditations*; (2) **Antoninus Pius** (b. at Nemausus (Nîmes) Sept. 19, A. D. 86; d. at Lorum, near Rome, Mar. 7, 161), one of the wisest and best of the Emperors; the adopted son of Hadrian and adoptive father of Marcus Aurelius.
- an-trus'ti-on**: athane or vassal-companion of the Frank princes in early times.
- An'tu**: in Eg. myth., a mystic locality now unidentified.
- An'tu-i**: in En. hist., the name of a now unidentified district.
- An'tum**: in Bab. myth., the wife or consort of the sky deity, Anu.
- A'nu**: (1) in Assyr. and Bab. myth., the supreme god of the upper triad and lord of the heavens, his companions (q. v.) being Elu or Bel (Earth) and Hea or Ea (Hades); (2) a variant form of the name of the earliest dwellers along the Nile, sometimes thought to have been the Biblical Annamim; (3) the Tibeto-Burmese people and language forming a part of the Indo-Chinese group.
- A'nu-a**: one of the royal scribes and priests of Ptah at Memphis during the XIXth Dynasty.
- A'nub**: a priestess of Amen and wife of the chief butler Aia.
- A-nu'bis**: in Eg. myth., the principal god of the dead, called the "Son of the Cow" or of Nephthys, and depicted as a jackal seated upon an open tomb, or as a jackal-headed man; the guardian of mummies, charged with driving away all evil spirits from the body.
- A-nu'kit**: in Eg. myth., a goddess of Libya whose cult was strongest at Philae.
- A-nu'nit**: in Bab. myth., the star representing Ishtar, daughter of the moon-god Sin.
- A'nu-ra-dha-pu'ra**: the ruined ancient capital of Ceylon, noted for its remains of dagobas, palaces, tanks, statues, etc.
- A-nur'ta**: the ancient Eg. name of the (Syrian) river Orontes.
- A'o**: in Assyr. myth., the serpent god of wisdom.
- Aoi'fe**: (1) in Celt. myth., a maiden warrior of Skye; (2) in the poem of "The Fate of the Children of Lir", Lir's wife, who jealously changed her step-children into four white swans. [*Pron., Ay'fay*]
- A-o'ni-an**: (1) Boeotian, hence, Greek; (2) the Nine Muses, sometimes called "the A. Maids"; (3) the spring or fountain of Aganippe on Mt. Helicon, sacred to the Muses.—**A. Mount**: Mt. Helicon.
- ap**: the anc. Eg. term for either pyramid or tomb.
- a'pa**: (Eg. = fly) an Eg. amulet or charm wrought as a flying scarab, frequently in blue porcelain, and attached to mummy coverings; in XIIIth Dynasty times the apa and scarab rings are first found on the little fingers of mummies.
- a'pa-da'na**: in anc. Pers. archit., the main hall of a palace.
- A'pam Na-pat'**: in Pers. myth., the rain-god, or god of streams.
- A'pa-o'sha**: the drought demon of Pers. myth.
- A'pas**: in Hindu myth., the waters as a form of deity.
- Ap'a-tu'ri-a**: among the anc. Ionians and Athenians, the yearly festival and sacrifices during which young men were received into full adult membership in their respective clans.
- A-pel'les**: a Gr. painter of the IVth century, B. C., perhaps the most noted artist of antiquity.
- A-pel'li-con**: a famous book collector and Athenian citizen who bought the library of Neleus of Skepsis containing the works of Aristotle and Theophrastus, filled in the lacunæ and issued a new though faulty edition of both writers; when he died, B. C. 84, Sulla took the library to Rome.
- a-pe'na**: in classic Gr. times, a chariot with either four or two wheels, sometimes having a cover with side-windows, and occasionally used for racing.
- A'pe-pi**: (1) **A. Ist**, a little-known king of the Hyksos Dynasty in anc. Egypt; (2) **A. Ild**, the Hyksos king during whose reign Joseph is believed to have entered Egypt; he began the religious war which ended in the downfall of his Dynasty and the restoration of the older lines; (3) in Eg. myth., the gigantic serpent who daily led an army of demons to combat against the sun and was daily defeated.
- A'pet**: in Eg. myth., the goddess of maternity, depicted as an erect hippopotamus with long, pendant breasts.
- Aph'a-reus**: a IVth century, B. C., poet and orator of Athens.
- A'phe-ru**: one of the names of Anubis (q. v.), meaning "Guide of the Roads".
- Aph'ro-di'te**: in Gr. myth., the goddess of beauty, love and fruitfulness, and in some instances also of war, the sea and the nether world; she was of Semitic origin and the counterpart of Ishtar and Venus.
- A'pi-a**: the name of a Scythian deity whose Gr. counterpart was Tellus.
- A-pi'cian**: connected with Apicius, and so, epicurean.
- A-pi'cius**: any one of three noted Ro. epicures, the second of whom, **M. Gavius A.**, was the author of *De Re Coquinaria* (a cookbook) and inventor of fancy sauces and cakes.

The words below all appear in articles or book reviews contained in this issue. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

dagoba: a dome-shaped monument peculiar to Buddhist countries, especially to Ceylon, containing or built around sacred relics, and erected upon a lofty stylobate or on a mound.

edulcorate: to sweeten; make appealing or pleasant.

grisailles: grey, or semi-opaque; especially used of glass; not colored, but not transparent; translucent.

hagiography: sacred writings; sometimes, the lives of the saints.

phylactery: an amulet or charm for personal adornment or magic purposes; among the Jews of Bible times, a broad ribbon or strip of parchment covered with Scripture quotations, enclosed in a black case to which cords were attached for fastening it to the left arm or the forehead.

BOOK CRITIQUES

Jerome Carcopino. *Études Romaines. La Basilique Pythagoricienne de la Porte Majeure.* Pp. 414, 24 plates, 1 map. *L'Artisan du Livre, Paris, 1927.*

Every tourist who is interested in the ancient world and in ancient art while in Rome should not fail to visit one of the most interesting and one of the most mysterious monuments of early imperial days: the recently discovered, so-called "basilica" of the Porta Maggiore. A long corridor led once to the beautiful underground building (now it is a modern easy staircase). From an elegant anteroom the visitor penetrates into the main room, lighted by a narrow light-well. One is impressed at once by the massive structure and by the beauty of its stucco decoration: the heavy pillars, the deep, narrow nave and aisles, the mysterious apse with the great picture which covers its semi-circular half-cupola, and the wealth and variety of the stucco pictures which cover walls, pillars and vaults. It is an overwhelming impression indeed. The first thought of every visitor who tries to understand the building is of course: it is a church, a place for prayer and meditation, maybe a Christian church. However, as soon as he looks more attentively at the decorations he realizes that it has nothing to do with Christianity. It is pagan in all its details and it is easy to recognize in the pictures many familiar myths and scenes of the life of gods and heroes.

As soon as the basilica was discovered scholars began to study it closely and many and various opinions were expressed regarding the scope of the building and the meaning of its beautiful, often first-class, decoration: landscapes, portraits, reproduction of statues, of sacrificial tables and vases, of various mythological, ritual and genre compositions. The majority of the scholars—the first was Prof. F. Cumont, the well known historian of ancient religions—were unanimous in pointing out that the building was either a temple, or a grave, or a grave-temple of a mystic sect of the first century A. D. But of which? The first century was full of mystic sects, both Greek and Oriental. Never before were the Eleusinian, the Orphic, the Pythagorean mysteries on one hand and the Oriental newcomers—the Egyptian, Asia Minor, Thracian, Iranian and Syrian—as powerful as they were in this post-revolutionary period. In his book Mr. Carcopino gives for the first time not only a

full and minute description of the monument and of its decoration, but also a careful survey and criticism of all the suggested explanations, with an exhaustive analysis of the monument in the light of all the information on the mystic religions which we possess. His book is a masterpiece. It reads like a novel, so perfect is its style and its composition. And it gives an acute, methodically faultless analysis of the structure: its architecture, topography, decoration, history and the relation of all these details to the main problem—the destination and the scope of the building. His conclusion is that it was a private temple built by T. Statilius Taurus, a contemporary of the Emperor Claudius, in his *horti*, shortly before his violent death, for the use of a small group of Pythagoreans of whom he was one. Every evening the little community attended a daily mass (a libation, a meal in common, reading of the sacred books, sermon) until the wrath of Claudius fell heavily on the owner, the little community was dispersed and the building robbed of its furniture and consigned to oblivion. I must confess that the theory of

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Carcopino, which is the amplification of the ideas first expressed by Cumont, is very attractive and will remain common opinion, perhaps forever, perhaps until another more attractive and as ably stated and defended suggestion takes its place. However, regardless of the future of Carcopino's theory, the book in itself is such a mine of information and so brilliant a product of historical acumen that it will remain for a long time in the hands of both scholars and enlightened tourists.

M. ROSTOVITZEFF.

Our Early Ancestors. An Introductory Study of the Mesolithic, Neolithic, and Copper Age Cultures in Europe and Adjacent Regions. By M. C. Burkitt. 243 pp., 30 plates. Cambridge University Press, 1926.

Our knowledge of the Old Stone Age, especially that portion of it known as the Palaeolithic, is now fairly well crystallized and forms a safe basis on which to build a superstructure linking prehistory and proto-history. The volume begins with that period which was once known as the hiatus—a period bridging the gap between the Magdalenian with its reindeer fauna and realistic cave art, and the culture

known as Neolithic. This supposed hiatus has vanished before our advancing and cumulative knowledge and in its place we now have the Mesolithic Period. Measured by Palaeolithic standards, the Mesolithic covers a relatively short space of time. Regionally it is represented by cultures differing slightly in fact as well as in name. The Azilian of Piette with its painted pebbles and flat harpoons of staghorn; the Tardenoisian of De Mortillet with its microliths; the Asturian of Count de la Vega del Sella; and the Maglemosean of Sarauw all go to make up the Mesolithic complex. And in recent years there is a tendency to detach the first or lowest rung of the Neolithic ladder and add it to the Mesolithic; I refer to the epoch of the shell heaps in Denmark and its equivalent, the Campignian, in France.

"Neolithic Civilization" comes in for the lion's share of space. A chapter is devoted to Neolithic typology, made all the more valuable by a well-selected series of plates. Chapter VII is given over to "A Brief Sketch of England in Mesolithic, Neolithic, and Earliest Metal Age Times"; while the last three chapters out of a total of ten treat of "The Mediterranean Area and the Copper Age", "Preliminary Notes on the Bronze Age Cultures" (not envisaged in the title of the book), and "Art".

The author is taken to task by no less an authority than Sir Arthur Keith for making no attempt to fix in years the duration of the cultural epochs covered. The serious student of prehistory will not be disturbed by the omission; the general reader, however, is glad to have such details even though they have to be in the nature of the case only approximations or enlightened guesses. A fairly long and carefully selected list of references is added at the end of each chapter, enabling the student to delve deeper into the mines of information now at his disposal. The present volume is not the first from Burkitt's pen and we hope it is not to be the last.

GEORGE GRANT MACCURDY.

The Art in Painting. By Albert C. Barnes. Pp. 530. 106 illustrations. Harcourt, Brace & Co., 383 Madison Avenue, New York, 1926. \$6.

Here is a book which ought to be read by all who seek an understanding and appreciation of paintings. Especially should it be read by every teacher who deals with the subject. It is based on a sound knowledge of what appreciation of art is. The author never deviates from

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the essential aesthetic qualities and the mental processes of enjoying them, except in his chapter of attack on other writers.

Mr Barnes takes as his starting point the human feelings involved in the enjoyment of art, and goes on to the art elements which cause them. The first quarter of the volume comprises a clear explanation of the feelings (the aesthetic experience) and the causes (the excellent elements in painting). The author's aesthetic theory is orthodox enough, derived from a study of modern psychology and so assimilated in his own experience that the writing has the force of original observation. If the novice should find the book at first difficult to read, it is only because in practical life he is unfamiliar with the ideas which are of first importance in the viewpoint of art.

The book continues with the application of its principles to the work of painters from Cimabue to the young radical of today. The old gods still reign—Giotto, Gorgione, Rembrandt and the others, with the modern addition of Cézanne and Renoir. Sympathy is throughout directed toward those who maintain original expression to the end, who keep in the van of the younger generation no matter if they live to be ninety. The reader need not accept all the judgments of the author, for the very theory of the book leaves room for vast differences of opinion. The vision of the novice will differ from that of the connoisseur, and even connoisseurs will differ one from another according to their personal backgrounds and varying types of mind. Excellence Dr. Barnes can analyze; but, he admits, "quality"—that super-excellence of great art—defies analysis.

The only astonishing thing in the book is the dogmatic tone adopted by the author against his own doctrine of individual variation of vision. As the world looks different to several artists, and to each is allowed a wide range of validity, so art must look different to several critics and a similar range of validity should be accorded to them. Yet Dr. Barnes attacks with a sneer every writer who sees art at an angle different from his own. The vast majority of critics write chiefly of subject matter or attempt to express their own responses in poetic imagery because such writing may be understood by a reader who cannot recall the appearance of pictures he has seen, let alone the pictures he has not seen. The teaching of such writing is indirect, but it has its use. Dr. Barnes avoids it and strikes boldly at essentials, the visible aspects of painting; but he is blind and unreasonable in his attack on other writers.

ROSSITER HOWARD.

ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

An Illustrated Monthly Magazine

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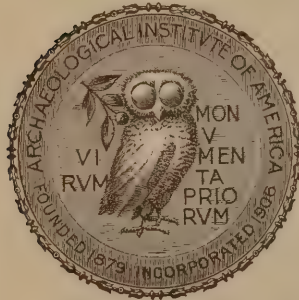
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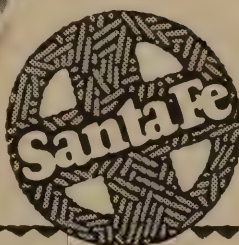
HELEN WRIGHT

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIV

JULY-AUGUST, 1927

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NICHOLAS ROERICH: PAINTER OF ASIA

By FRANCES R. GRANT

AROUND the very name of Asia there is woven a seductive and arresting magic: the immeasurable age of her antiquities; the thunder of the hordes of Genghis and Timur; the storied domes of Kublai Khan; the silent trails, the ways of Christ and Buddha. All these are conjured up at the mention of her name.

This pageant of Asia—this brilliant and luminous fantasy—is invested with a living beauty in the paintings Nicholas Roerich has sent back from the Roerich Art Expedition, and which now form a permanent part of the Roerich Museum, New York. These 150 paintings, which are included in the 600 gathered by the Museum from Roerich's 3000 creations, seem like a crown of his gigantic achievement.

From Darjeeling—that gateway to Tibet—through the Tibetan monasteries with their colorful rites; along the vales of Kashmir and the mountains of Gulmarg; then on to Little Tibet, and finally to the alluring north, across the Karakorum pass into Central

Asia, went Roerich, intrepid seeker for beauty. Indefatigably he quested the beauty of Asia. And in these paintings he has told his tale in a wordless and transfixing splendor, through which one experiences his own depths of spirit.

To the voyager travelling eastward, the never-equalled sight in Asia is the view of the Himalayas confronting him at Darjeeling. There one beholds mountains crowned by a sea of clouds, above them rising parapets which seem to transfix heaven itself. Sunset and sunrise, with their flaming skies, transform these Himalayan giants into a wall of flame, which denies entrance into the forbidden lands beyond. Before the sight the heart leaps, not alone at its beauty, but also at its symbol and at the thought of the Beyond, the Mysterious, the tangible and intangible Asia, which tempts and eludes the voyager. As Keyserling tells us, this sight carries us from out "the chrysalis of our humanity".

ART AND ARCHAEOLOGY



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SRINIGAR, KASHMIR. THE AUTUMN FALL OF SNOW SETTLES EARLY ON THIS KASHMEREAN CITY. JUST BEYOND THIS CITY LIE THE PASSES OF SODJI-LA WITH THEIR DANGEROUS GLACIERS, AND THESE WERE CROSSED BY NICHOLAS ROERICH, ON THE ROERICH ART EXPEDITION, INTO ASIA.

It was before this vista of the summits of earth that Roerich made his first stop on his expedition to the East. Beyond Darjeeling—the last outpost of most voyagers—is a hill upon which stands the palace Talai Pho Brang. Some ten years ago when the Dalai Lama of Tibet was forced to flee from his sacred Potala in the forbidden city of Lhasa, he dwelt in this palace. Here he sat in daily meditation, looking out over the ramparts which hid from his sight his beloved country. As the Tibetan lamas related to Roerich, he neither slept nor rested. For three years he was ever in the posture of prayer and sent his benevolence across the heights to his people, until the day when he could give up his exile and return to Lhasa.

Since that time—seven years ago—his palace has been empty. Into this palace as a dweller came Roerich, in 1923. From this vantage point he desired to paint the awe-impelling sight which rises here to silence and enfold the onlooker. To the lamas of Tibet the occupation by the artist of this sacred dwelling was not accidental, and many of them came to pay homage to a priest of western beauty.

It is in Roerich's series "His Country" that one finds the first thunderous expression of the artist's theme: the beginning of the passage into Asia. In the palace of the Dalai Lama, with all its enveloping suggestions, facing Mount Everest and the sacred mountain Kinchinjunga, the White Lady crowned with the inevitable veil of snow, the

ART AND ARCHAEOLOGY

artist rested his easel and painted the lofty places of "His Country".

In this series each work has an individual message, but each relates to the other as do the chords in a great symphony. For instance, in the painting *He Who Hastens*, one is stirred by the throbbing of the eastern pulse. It is sunset—the last gleams of sunset, when the entire archivault of heaven is reflected back from the Himalayan glaciers. The whole is like an undulating red ocean. One is very close to the slopes of Everest, feels its majesty and is silenced by its heroic size. But it is not the mountain peaks which hold one rapt. In the foreground is a great cliff, standing like an outer wall before the world's highest peak. Across its precipice—with eternity below him—a rider on horseback leaps, fleet as the

wind. Professor Roerich has marked the swift Tibetans often traverse the clefts in the mountain; it is not a rare sight there. But within this painting one feels more—the moving exhilaration of the Asiatic rider, the spirit of conquest; one hears the galloping of Tartars, of Mongols. There is a wind coming from this painting. It spells the new Asiatic messenger.

Leaving this palace, Professor Roerich took an extended trip through the Tibetan monasteries. His caravan of many horses and a retinue of natives made its way along the paths of Sikhim, Nepal, and along the mountain trails of Tibet. High up on the seemingly impassible peaks stand these lamaseries, citadels of the Red and Yellow sects of Tibet.



ALONG THE MOUNTAIN TRAILS OF TIBET, AMONG GLACIERS AND SAVAGE PEAKS, MAN SEEMS A PUNY CREATURE.



RED LAMAS OF HEMIS MONASTERY IN LADAK IN DEVIL DANCE.



"RDORJE, THE DARING ONE" (BANNERS OF THE EAST SERIES) BY NICHOLAS ROERICH.
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These sects were founded respectively by Padma Sambhava and Tzong Kha Pa, the great Tibetan reformers. They differ not merely in the garbs of their lamas, but in the spirit of their rites, for the Red adheres to the magic and form of early ceremony while the Yellow remembers the austerity of the Gautama.

Year's rites of the lamas. The mountain roads are filled with holiday voyagers, festively garbed. On each peak, crowned by the *mendangs*, or shrines, with their benches for meditation overlooking vast distances, meditating travelers seat themselves. Beside these shrines wave banners as prayers for dead or living.



"CONFUCIUS, THE JUST ONE" (BANNERS OF THE EAST SERIES) BY NICHOLAS ROERICH, ROERICH MUSEUM, NEW YORK.

Hailed by the trumpets of the lamas, who eagerly welcomed this messenger of beauty, Roerich visited the monasteries Sanga Chelling, Tashi-ding, Rinchenpong and others which lie like ramparts above the clouds, crowning each hill for miles around on the heights of Nepal and Sikhim and on all Tibetan paths.

It was during the season of the Tibetan New Year that Professor Roerich made his monastery trip. To each monastery, at that season, come the pilgrims desiring to view the New

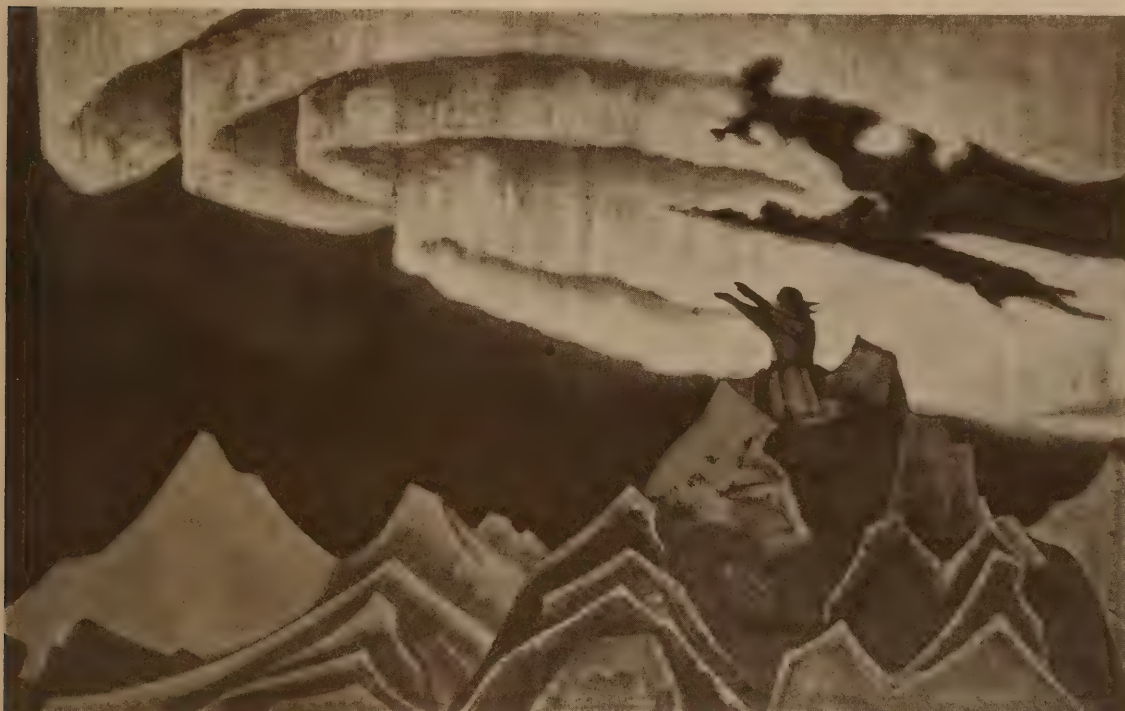
In each monastery, as the artist visited it, the lamas pointed out some sacred relic, some worshipped wonder. In Sanga Chelling, founded by the great Padma Sambhava, of the Red sect, it is the stone of meditation looking out over the Himalayan eternities. This stone is said to creak whenever the monastery life is impure.

To Tashi-ding also Roerich bent his way. It lies upon the mountain of the White Stone, above the "Valley Open to Heaven"—on the highest summit. Recently trails to this abode of the

ART AND ARCHAEOLOGY

monks have been cut out of the rocks, but they nevertheless still offer the pilgrim a weary journey upwards. Midway up the giant slope, one has to cross a deep gorge, above a roaring mountain river. The bridge across is a swinging bamboo, which trembles beneath one's feet. Often the traveler

the self-filling chalice, the ceremony observed each year at New Year. At that time, with all ceremony and in the presence of witnesses who include representatives of the Maharajah, occurs the sacred ceremony. An ancient chalice is filled with water from the stream which flows down from the



"MOSES, THE LEADER" (BANNERS OF THE EAST SERIES) BY NICHOLAS ROERICH, ROERICH MUSEUM, NEW YORK.

takes a deep inward breath, and wonders if he will ever touch the other side. But to pause is dangerous. Finally the slope is reached, and then comes the climb up to the monastery on the summit. When half way up, the trumpets of welcome from the monasteries resound, and the lamas wait in a row, elegantly garbed, with smiles of welcome for Roerich. This bringer of beauty, uniting East and West, is a welcome visitor.

It was in the Monastery Tashi-ding that Roerich witnessed the mystery of

sacred mountain Kinchinjunga. Amidst prayer and ceremony the chalice is hermetically sealed and placed upon the altar. A year later, with the same ceremony, and during the same festival, it is opened, the water is measured and by it are predicted the coming year's events. Sometimes the water has increased, sometimes decreased, and by this is foretold the events of the years. In the year of the World War, the chalice is said to have tripled its water—this meant war. This season it has

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lessened—which means war and famine, also social disorder.

On these occasions also there are presented the sacred dances, performances of miracle plays akin in spirit to our own morality plays, but with the added color and glamor of Tibetan fantasy.

these themes, which are presented before the awed spectators, in brilliant garbs and masques.

Another sight in Tashi-ding is the ceremony, held in the monastery, of the thousand lights. Rows of lights flame along the panelled walls of the narrow structure and on lines of tables,



"BUDDHA THE CONQUEROR" (BANNERS OF THE EAST SERIES) BY NICHOLAS ROERICH, ROERICH MUSEUM, NEW YORK.

Like our own mysteries, the dances of the monasteries present the peregrinations of the spirit, and draw a moral for the benefit of the spectator. Varying in the monasteries of each sect, the dances may perhaps show the judgment of the dead, when the lamas depict the contumely heaped upon the evil soul, while the good reaches a benign paradise. Or again, they show the good spirit vainly besieged by temptations in the disguise of yaks or lions. Numerous are the variations of

all enveloped in the fragrant haze of burning incense. The trumpets blow. Quivering, the resounding air sets this flaming veil of light vibrating in an unforgettably weird and moving spectacle, to which the voices of the lamas add the final note of mystery as their intonations of the sacred writings rise and fall in the reverberating chamber and the faces of celebrants and spectators alike move in the fiery glow. The spirit of this East is transmuted in these astonishing paintings of the

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monasteries so that he who has never seen, can yet see and feel, moved out of himself by the intangible and perceiving the force of the doctrines of the Gautama and the ever-breathing visage of the yellow-robed lion-conqueror.

But it is not alone the colorful brilliance of Asia that speaks its arresting message from the paintings of the

have all legends, in fact. For on the road to Phalut are many flowers of the black aconite which has such great medicinal value and which, because of its phosphorescence, glows at night. Roerich has also painted the legends of the *Treasure of the World* and the *Burning of Darkness*—the legends of the flaming sacred treasure with which is linked the destiny of the world, and



"THE CHALICE OF CHRIST" (BANNERS OF THE EAST SERIES) BY NICHOLAS ROERICH, ROERICH MUSEUM, NEW YORK.

master artist. There is the other side of Asia, which has so deeply touched Professor Roerich as he traversed the passes of Asia's life—that of her spirit, the deeply meditative side of Asia which has gestated for centuries like a lotus bud. The dreams of Asia live again in the panorama of his work. In *The Fire-Blossom* has been reborn the story of the sacred blossom. According to Tibetan legend, whosoever finds the blossom shall win benevolence for mankind. This has its foundation, as

which is carried to earth on a white steed, unguided.

But it is in the deepest aspect of the East—in the definition of her gift to the West—that Professor Roerich has reached the summit of his work. In his series of paintings *Banners of the East* he has shown the great teachers of the world at their moments of highest illumination. On his way through the East, he found the threads of all the great teachers of the world. In Kashmir he discovered the beauty and light

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of the succeeding waves of civilization as they intertwined and united, inspiring him to paint the supreme moments of each great spiritual leader.

So he painted Christ, Moses, Buddha, Mohammed, Confucius and others of those great spirits who walked the ways of Asia. His *Mohammed on Mount Hira* shows the Moslem prophet upon the mountain at that moment when, we are told, the Archangel Gabriel appeared and related to him his mission. It is roseate dawn and through a white vapor is seen the exalted figure of the angel with a flaming chalice. *Moses the Leader* is seen on Mount Sinai, where the tablets

of the law are transmitted to him. Roerich has not visualized the brawny Moses of a Michael Angelo; his Moses is a cosmic figure. The prophet is upon the mountain; above him the heavens in swirling folds of light and color seem to be performing a great ritual, cosmic in its import.

For his painting of Confucius, Professor Roerich took the Chinese Sage in his cart upon a mountain trail—the Confucius of exile, the prophet who had to have his cart ever at hand to escape the persecutions of his contemporaries.

Buddha the Conqueror is also seen in a new light—not at Boddha-Gaya under the Bo tree, but in the caves of the



"SHE WHO LEADS" (HIS COUNTRY SERIES) BY NICHOLAS ROERICH, ROERICH MUSEUM, NEW YORK.

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Himalayas where he attained supreme initiation as the conqueror of self.

Of the two paintings of Christ in this series, one shows Him during His vigil in the garden of Gethsemane—the *Chalice of Christ*. Many have painted this moment of renunciation, but the writer does not recall another conception where the loneliness of Christ is transmitted with such poignancy. It is the hour before dawn—beyond are the dim outlines of Jerusalem. The painting is bathed in the green of the twilight hour—and the stars alone are the witnesses of that supreme vigil.

It is not only the leaders of its past but its hopes for a coming leader which Roerich reveals in this series. The East is now filled with its age-old hope, never more ardent than at the present hour, that the coming of the Buddha Maitreya, he who for centuries has been

looked to as the promised deliverer, is close at hand.

For today two great emotions stir the spiritual East—this hope of the coming of the Buddha Maitreya and the other, the revival of the cult of the Mother of the World. In the events in the East—beginning with the flight of the Tashi Lama from his sacred monastery in Shigatse two years ago—Asia sees the impetus for the fulfillment of its prophecies. The consummation of the many events will culminate in the advent of the new leader bringing beneficence for all the world. And in this moment is also seen the great era of the Mother of the World. The ancient cults which revered womanhood in the figures of Astarte and Isis, are once again invested with a new life and it is in womanhood—in a Kwan-Yuen or White Tara—that the East sees the instrument of this new spiritual wave.



"LAO TZE" (BANNERS OF THE EAST SERIES) BY NICHOLAS ROERICH, ROERICH MUSEUM, NEW YORK.

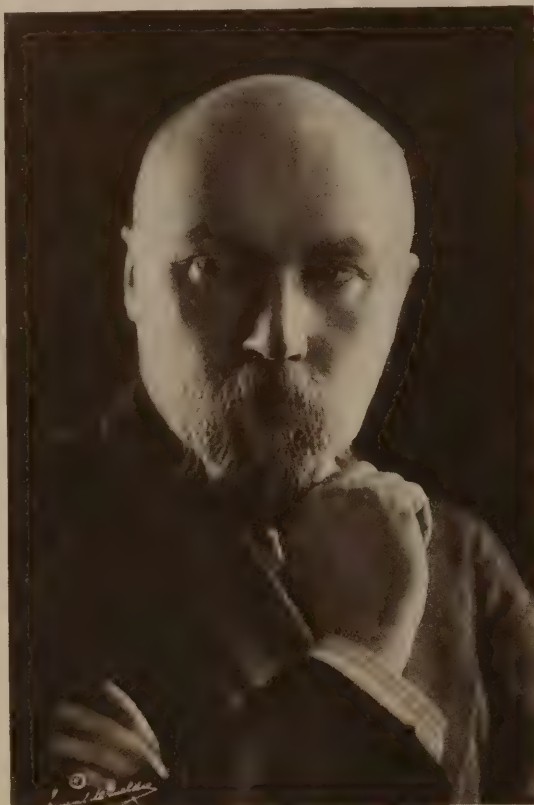
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Several of the paintings envisage for us this new reverence for Womanhood. In *She Who Leads, The Mother of the World* and *Star of the Mother of the World* is reflected this Eastern hope. Thus in the first the woman—White Tara—is shown guiding the pilgrim over dangerous mountain glaciers. In *Star of the Mother of the World*, it is night in the desert, another night of the Magi, in which the caravan silently follows this new guiding star of the East.

Professor Roerich has remembered not merely Asia's mystery—he has remembered her superb destiny, which allowed her to be the source of each religion in turn. He has transmitted her color, her antiquity, her fantasy, her

mystery. But his final word is that of the beauty of her ancient spirit. In the words of Claude Bragdon:

"One has the feeling that in everything Roerich does he is seeking the hidden truth, the unrevealed beauty; the Lost Word, in point of fact. Like some mighty, indefatigable hunter, armed not with a gun, but with his brushes and paints, he stalks his quarry from country to country, across oceans, mountains, though knowing all the while that the thing he is seeking is in himself. To look at the six hundred or more paintings of his in the Roerich Museum is to participate in this adventure and to draw nearer to



PROFESSOR NICHOLAS ROERICH.

that truth which is beauty and that beauty which is truth."

PORTRAIT IMPRESSION: MUMTAZI-MAHAL

*My lord, the crystal shows a bubble blown
Of marble, girt with slabs of polished jet.
Thrice and again a flying minaret
Soars into space. I see the peacock throne
Draped in a pall of sable. Tears that flow
Into the quiet Jumna lap the base
Of mighty arches frosted into lace
By patient hands. Cypress and myrtle grow
So close no light can penetrate the dark
Of humid tunnels. Here and there are strewn
Marmoreal petals of a shattered moon.
One other thing I see: a figure stark
In sleep of death upon a narrow shelf
Crusted with precious stones; myself. Myself!*

—Margaret Tod Ritter.



PHILADELPHIA MUSEUM OF ART. ARCHITECTS' PERSPECTIVE DRAWING BY J. F. ABEL. HORACE TRUMBAUER, C. C. ZANTZINGER AND C. L. BORIE, JR., ASSOCIATE ARCHITECTS.

ARCHITECTURAL POLYCHROMY

THE GREEK REVIVAL IN THE PHILADELPHIA MUSEUM OF ART

By EDWARD H. PUTNAM

FOR many years the Greek temples of the IVth and Vth centuries, B. C., have stood for everything that was chaste and dignified in architecture. The realization that these temples were originally examples of brilliant polychromy has been reached only in the past few years.

As a consequence the great majority of reproductions and adaptations in accordance with Greek tradition, executed in marble, granite, limestone or terra cotta in monochrome, have missed the most important architectural element, color. It remained for the Park Commission of Philadelphia to break the mistaken tradition of monochrome and to erect the Philadelphia Museum of Art, closely reproducing the lines of a Greek temple, in the same colors, and applied in the same way, as they were used and applied by early Greek architects.

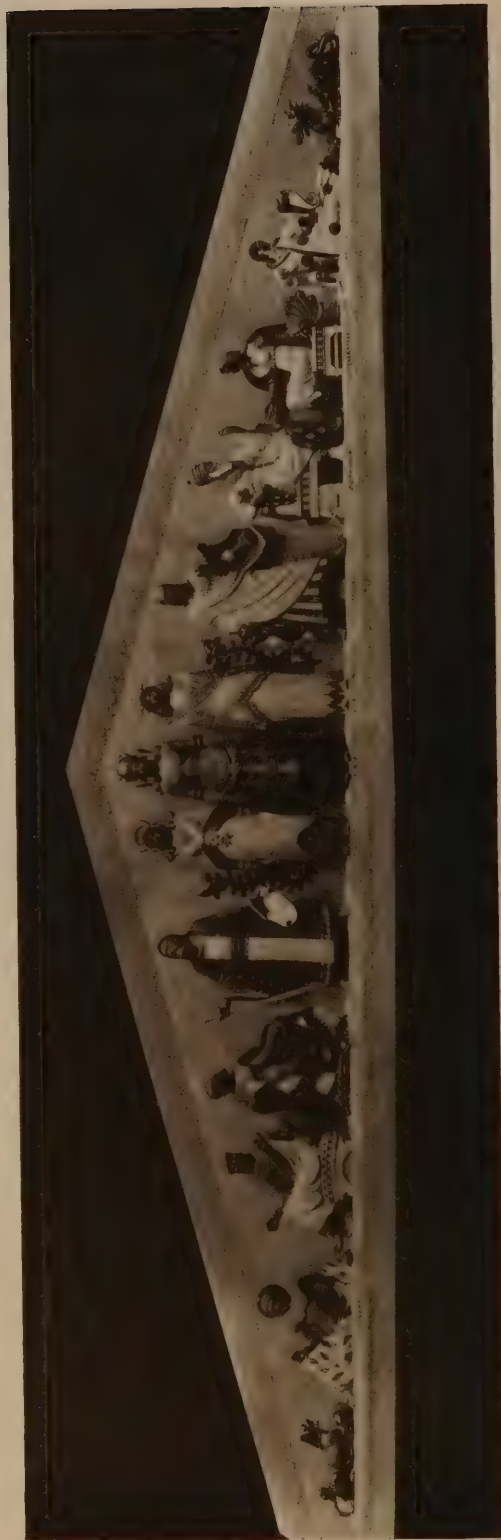
Determination of the colors was a task that required the most painstaking research. Temples that have remained standing in broad sunlight for centuries have lost every trace of color, for ceramic colors—produced by the intense temperatures of kiln-burning—are the only enduring colors, and the art of terra cotta glazing was unknown to the Greeks.

Faint colors remain on fragments that have lain buried for many centuries—such, for example, as have recently been discovered at Sardis and Corinth—and from these fragments it has been possible to reconstruct the Greek palette, just as the palaeontologist is able to reconstruct an entire prehistoric skeleton from a small fragment of bone.

Mr. Leon V. Solon, one of the foremost authorities on ancient polychrome, collaborated with the archi-



PEDIMENT PANEL SHOWING FIGURES OF THE NATIONS, WITH INDIA IN THE CENTRE, EGYPT AT THE LEFT AND BABYLON TO THE RIGHT. ALL WILL BE IN POLYCHROME TERRA COTTA. BESIDE BABYLON STANDS XERXES. NEXT HIM "THE SULTAN" SITS LISTENING TO SCHEHERAZADE. ON THE OTHER SIDE, NEXT TO EGYPT, IS ISAIAH. "THE ROSE OF SHARON" LEANS TOWARD THE SEATED FIGURE OF SOLOMON. JOHN GREGORY WAS THE SCULPTOR. THE COLOR SCHEME IN ALL PANELS WAS PREPARED BY LEON V. SOLON.



ANOTHER PEDIMENT PANEL IN POLYCHROME TERRA COTTA. ZEUS IS THE CENTRAL FIGURE. AT THE READER'S RIGHT COME HERA, THE LITTLE TRIPTOLEMUS, ARIADNE, THESEUS AND THE MINOTAUR. AT THE LEFT, APRHODITE IS NEXT TO ZEUS; THEN COME EROS, ADONIS, NOUS AND AURORA OR EOS. THE SCULPTOR WAS PAUL JENNEWWEIN.



ONE OF THE TETRASTYLE PORTICOS AS SEEN FROM THE PARKWAY, SHOWING THE REAR VIEW OF A PAVILION. THE MAIN PORTICO IS OCTASTYLE AND THE SIDE PORTICOS HEXASTYLE. NOTE THE CONTINUATION OF THE TERRA COTTA CORNICE ALL AROUND THE STRUCTURE.



THE EFFECTIVENESS OF MR. JENNEWAIN'S NOVEL CONCEPTION OF THE THESEAN LEGEND OWES MUCH TO THE BRILLIANT COLOR WHICH THROWS THE FIGURES INTO BOLD RELIEF.

tects and sculptors in the polychrome treatment of the new museum. His knowledge is based on his own discoveries in Greece. Mr. Solon describes the Greek system of polychromy as follows:

"When a number of records of color-location were compared, the nature of the system was so simple that it was as apparent to the investigator as to the Greek who produced it. It was based upon a simple classification of structural features into two groups; in one of these, a simple structural function directed to enclose space or support weight; in the other, to beautify was the dominant direction in artistic effort. With this simple classification in the component features of a facade, the location of color was a logical deduction. Color under no circumstances can be regarded as having structural

significance; its obvious purpose in application is decorative. With the invariable directness of Greek mentality in all artistic concepts, it was impossible to confuse the structural significance of a feature with the decorative, and color consequently only appeared upon those items which were either exclusively decorative, or were on the dividing line between the structural and the ornamental.

"In Greek architecture we find the first instance of structural organization, or a principle in structure which emphasized the interrelation and function of each item. With this condition in design it became a simple matter to regulate color-location, and this accounts for the absolute uniformity found through its practice. The next style investigated was the Gothic, and although it represents an absolute op-

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posite to the systematized order of expression, this same fundamental relation of color to decorative function was intuitively followed.

"In modern practice we have another type of composition to take in color application, but the same relation will be ultimately recognized in color-location as in the Gothic and Greek. It involves many problems which never previously existed in connection with conditions in visibility and the greatly increased range for observation in the modern American city, as compared with that of former times with the narrow streets of ancient cities, which placed the point of effect-reception much nearer the structure.

"The advent of color into architectural effect introduces not only architectural and artistic problems, but also necessities for industrial adjustment. We begin to realize that several important national industries are successful in their year's trading, in a measure corresponding to the extent to which they are capable of stimulating sensory reaction in those who use their goods by artistic coloring. In structural material this is an important factor. The architect gives concentrated attention to the color of the stone which is employed, and will give a preference in price to the product of some quarry which has a distinctive tonal quality."

The actual colors used in the archi-

tectural decoration of the Philadelphia Museum of Art were scarlet vermillion, gold, black, buff, blue and green, and in the majority of cases the surfaces were lustrous glazes, a surface that reflects the light brilliantly.

One of the most colorful features of the building is the roof of hand-made terra cotta tile. The upper surface is a varying turquoise blue, the edges are dark blue, the cresting gold, blue and black. The color of the roof to the eye depends upon the point of view. From the front the dark blue edges of the tile give a dark color effect; from the side the edges are not so apparent, and the turquoise effect is predominant. In making a circuit of the building many different tonal effects are apparent, all modified, changed and altered by light and shadow as well as by the varying and different colors.

The projected pediment-panels with their polychrome sculpture are the



THE FIGURES OF HERA, TRIPTOLEMUS AND ARIADNE, FROM THE PANEL BY JENNEWEIN.

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predominant features of the building. These are strictly in accordance with Greek tradition, for all the early Greek statues, whether used architecturally or as individual pieces, were invariably colored. Color in the sculptor's hands amounts almost to a fourth dimension. It works in two ways. He can conventionalize his subject by the use of color, or make it naturalistic to the last degree. The two methods are exemplified in the studies by Mr. Jennewein and Mr. Gregory.

Altogether, the Philadelphia Museum of Art is magnificent in conception and magnificent in execution. To the student of architecture and to the archaeologist the Museum is highly

significant of the Greek temple of 500 B. C. The elemental difference is structural. The originals were of solid masonry construction; the Philadelphia Museum has a steel frame.

The Greeks used terra cotta in many instances for plastic modeled detail, but it was always painted. Modern terra cotta glazed colors will endure, and the Philadelphia Museum of Art will be when complete as nearly permanent as the inventive skill and experience of architects, sculptors, polychromists and ceramists can make it by bringing to bear upon its combined decoration and construction the inexhaustible resources of modern art, science and manufacturing.



AURORA, OR EOS, HERALD OF THE DAWN, AND NOUS, REPRESENTING THE HIGHEST INTELLIGENCE OF MIND, FROM MR. JENNEW EIN'S PANEL.

NEW ARCHAEOLOGICAL DISCOVERIES IN SOUTHERN ABYSSINIA

By FATHER ROMAIN BUTIN, S. M.

Acting Director, American School of Oriental Research in Jerusalem

ON February 12, the American School was fortunate to have as its guests Père Bernardin Azaïs and his companion, M. Roger Chambard. M. Chambard is attached to the French Consulate of Addis Ababa. By special permission he accompanied P. Azaïs, a Capuchin missionary, during his first and fourth archaeological missions to southern Abyssinia. When P. Azaïs and M. Chambard called at the American School, they were on their way to France where they will publish the results of their work. In the meantime, P. Azaïs has given the Acting Director of the American School a copy of the report with full permission to utilize their material prior to their own publication.

The first journey Father Azaïs made was in 1922, and the last was completed last November. During the first he visited the Province of Harrar. About 60 miles south and west of the town of Harrar, he discovered thirty-four dolmens of the same type as those found in Europe. In one case the tomb was examined and contained besides human remains, potsherds, a silver ring, a large metal bead and three large stone beads apparently for a necklace. In the same region, west of Harrar, he found fourteen stelæ with Arabic inscriptions, some in Cufic and others in the ordinary script. Some of them go back to the XIIth or XIIIth century and prove that the province of Harrar was converted to Mohammedanism at a comparatively early date.

West of Harrar also, at Dazza Tuli, eight tumuli were discovered; they are about 25 m. high and have a circumference of 250 m. at the base with a winding path to the top. They form a perfect cupola and are almost uniformly found on the top of a mountain, itself in the shape of a dome. This, according to P. Azaïs, is not mere accident but shows a positive design on the part of the builder. Many think that the pyramid is a development of the dome-shaped tumulus. Could it be that here in southern Abyssinia we find the actual prototype of the pyramid?

In the country of the Annias, sixty miles south of Harrar, a curious monument was examined, which P. Azaïs had already visited while a missionary among the Gallas. On the side of a precipitous cliff is a large staircase made of rough stones polished by usage and rains. This staircase leads to a terrace 15 x 10 meters, eighty m. above the foot of the cliff and reached by a road cut in the solid rock. On this terrace, which is about the middle of the cliff, three doors open; the two at the sides are walled but the middle one leads through another staircase inside the rock to a rectangular chamber to which air and light are admitted from the top of the cliff through two slanting shafts. The purpose of this monument is not clear; only more systematic examination and excavation can throw light on this problem.



AREA OF PHALLIC PILLARS NEAR ALATA, SIDAMO.

The last three expeditions were all in the region of the great lakes and naturally complete one another, the final one (1926) lasting six months and traversing a very difficult country under torrential rains for four months out of the six. Leaving Addis Ababa, the explorers visited first the province of Guraghe, where they discovered what they call menhir-statues. These are large upright slabs roughly representing a human figure, resembling similar menhirs in southern France. Some are male but most are female. The male representations are usually carved on the slab in a very coarse manner, but the female are very elaborate and covered with various ornaments in relief. On the back hangs a long plait

of hair. The same type occurs in Mediterranean art. M. Bénédictte in a letter to P. Azaïs has no doubt about the similarity and says that they are linked "with the Mediterranean civilization, prehistoric, prehellenic, Minoian and Mycenian". He wonders how this civilization could have penetrated so far down into Southern Abyssinia, and further suggests that the Egyptian hieroglyphs might be derived from these ornaments. Such menhir-statues are found at Silte, at Adber and at Baltshi-Sagara. They form part of a necropolis; two of these statues were thoroughly excavated, but it was found that both tombs had been robbed at some unknown period. Pottery of a neolithic type was found.

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In the neighbouring province of Soddo, which was visited next, P. Azaïs found at Tya one hundred funerary slabs, as much as three yards high, without inscriptions but ornamented with daggers in relief. Sometimes there is but one dagger, at other times there are several in a row or in two rows facing each other; they are uniformly accompanied by two large dots in relief and by a curious symbol resembling a Greek Upsilon. This last sign is sometimes doubled or accompanied by another symbol like a Greek Khi, or by another resembling a Greek Eta lying on the side. At Gareno, P. Azaïs found twelve more and at Gayet several hundred. This type of funerary slab is peculiar to Soddo and is not found even in Guraghe. A relationship exists between these dagger slabs of Abyssinia and those found in Spain and Italy along with menhir-statues. They often surround a tumulus and undoubtedly mark a necropolis. The mode of burying was, however, very peculiar; in the one tomb examined the body was so flexed upon itself that it did not occupy more than half a yard.

Another kind of stela found in Soddo consists of a human figure covered with geometric designs and perforated by two holes, themselves covered with such designs. The position of the holes is very arbitrary and it is hard to know what they represent, but in some specimens there is little doubt that they are meant for the free space between the arms and the body proper.

At Dimbo Dara, in the same province, a peculiar tumulus was found, surrounded by a semicircle of hemispherical sandstone blocks, about one yard in diameter. The entrance is marked by two conical stones set point downward. Ten yards in front of the semicircle and in line with these two,



BAGGER STONE AT TYA, SODDO.

two more such cones probably marked the beginning of an alley leading to the mound. Similar tumuli were found at Wenni and Matara in the Abado region.

From Soddo the explorers went south, passing between Lake Zouai and Lake Langano, and entered the Arussi country. At Munessa, they came upon an old Mohammedan cemetery with the usual twin stones at the head and foot of each tomb. They excavated one, which they found to have been waterproofed by a thick envelope of clay. It contained a brachycephalic skull with distinctly prognathous jaws. Nearby, they found a small sarcophagus 1.10 m. x 70 cm. x 15 cm.

Several days journey took them to the Sidamo country, already visited in 1925; then along the east side of Lake Margherita, around Lake Chamo, back past the west side of Lake Margherita to Sodda and through the province of

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Wallamo to Addis Ababa. The furthest point south reached was near the 5th degree of north latitude. In all this region around the lakes—at Alata, Watadera, Aberra, Derasa, Goro, Buq-gisa and Wallamo—they discovered numerous phallic pillars of a peculiar type, very crude and realistic, resembling those found in the forests of Yucatan, Mexico. These pillars exist all around Lake Margherita in large numbers. The explorers counted over 11,000. Their size varies from about one meter to eight meters; the diameter exceeds two meters in some of them. Most of them are round but some are parallelpipeds with small cups out on the sides. They stand in groups close to one another, some of the groups containing as many as 1500. They



MENHIR STATUE AT SILTE. FRONT VIEW, FIG. 1.



MENHIR STATUE AT SILTE. REAR VIEW, FIG. 2.

never occur in the villages nor in the valleys, but are invariably found in beautiful and picturesque places from which a view can be had of Lake Margherita; high hills and mountain spurs easily defended are preferred. Many of these pillars are ornamented with symbols which P. Azaïs rightly thinks are solar and astral symbols. The cruciform representations are turned to the south, i. e., towards the Southern Cross, which, it seems to me, they must represent. The others are all turned to the east or west. From the drawings, it seems to me that they must represent the sun and

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stars at the various stages of their daily (or nightly) course, rising in the firmament, and setting; perhaps even, the sun in its nocturnal subterranean passage from west to east. The line single or double on the plane of the disc is the horizon; the disc is, of course, the body of the sun itself. Perhaps the signs representing the setting sun are turned to the west, those representing the rising sun, to the east, while those of the full orb may be either east or west. P. Azaïs, however, is inclined to think that this is not always the case. He will verify that more accurately in some future exploration, for other explorations there will be. The eleven thousand pillars so far numbered are probably only a comparatively small part of the phallic pillars in that region. He was told of many more areas which he had not the time to visit. In some cases, the Egyptian cartouche seems to find a parallel. We are only at the dawn of Abyssinian systematic exploration, and the future may have many surprises in store for us.

Near one of these areas, the explorers made what they call a sensational discovery. At Buqqisa, in the Goro country, they found four statues resembling in a striking manner the famous neolithic idol or Ægean divinity guardian and

protectress of the tombs. This goddess has been found in the Ægean archipelago and neighboring mainland as well as in Asia Minor, and it is surprising to find it also near the equator. In one case the mouth is completely lacking, as befits the speechless inhabitants of the graves; in two other cases, the mouth is open as it is in death. The head of the fourth statue is unhappily lost. The greater part of the body of all four is covered with geometrical designs, recalling the bandages of an Egyptian mummy. Excavations under one of these statues re-



GODDESS OF BUQQISA, No. 1.

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STATUE DE BUQQISA, No. 2.

vealed the presence of human remains, thus showing that near the sacred place marked by the phallic pillars there was a necropolis under the protection of the speechless divinity. The importance of these discoveries cannot be overestimated: not only do they add a new chapter to our knowledge of prehistory, but may oblige us to modify some of our views as to the origin and extent of the Mediterranean and Egyptian civilizations.

All along the route, P. Azaïs and M. Chambard made various linguistic and

ethnological observations, paying special attention to the customs and characteristics of the people of the Konso. Incidentally, they identified thirty-eight new species of fossil shells and gathered information on the flora of the country. In the field of natural history, we may naturally expect more from the expedition of the University of Chicago, now in the field.

In the province of Gamo, west of Lake Margherita, P. Azaïs visited some ancient churches antedating the Musulman invasion, especially that of Birbir Maryam. The church treasury contains several interesting manuscripts and ancient liturgical vessels. It is known that at the time of the Moslem invasion the Christians hid the treasures of their churches in caves which were walled up and dissimulated in various ways. The explorers ascertained the existence of such closed caves, which they will investigate in the near future.

The creation of a museum at Addis Ababa would greatly favor the preservation of those objects and facilitate their study. Few scholars can afford the time to go to southern Abyssinia to examine them *in situ*, nor would most of them be able to undergo the hardships of a long journey through the jungle under torrential rains with the constant danger of sickness. It is to the honor of the present government of Abyssinia that it contemplates the creation of a Department of Antiquities and the erection of a museum at Addis Ababa, which can easily be reached by rail from the port of Djibuti in two days. We all hope that Empress Zauditu, Ras Taffari and P. Azaïs will be successful in carrying out their proposed plan.

AMERICAN NAIL-LESS HOUSES IN THE MAYA BUSH

By OLIVER G. RICKETSON, JR.

IN January, 1926, I sailed from New Orleans for Belize, British Honduras, with orders to proceed to the center of the Petén district of Guatemala, and, having arrived there, to dig a well and build a house—work incident to the exploration and examination of certain Maya Indian ruins. In order to carry out the scientific investigations satisfactorily, a site had first to be made habitable in this totally unoccupied jungle, and not only is the jungle destitute of permanent inhabitants, but it is also without any surface rivers or any water supply other than occasional stagnant pools of rain water, which vanish during the dry season. It was my task to engage a *cuadrilla* (gang), the only labor available being *chicleros** of very mixed blood—Spanish, Negro, Indian, Syrian, Hindu, and European all rolled into the most extraordinary hodge podge—and proceed four days into the wilderness, taking with me every necessary article, including food, for a four months' stay.

On February 8, with one other white man, I left the little frontier town of El Cayo with eight men and a pack-train of mules. In British Honduras the ration required by law is four pounds of salt pork and seven quarts of flour per week per man. This scarcely seemed adequate, so to it we added rice, beans, salt, sugar, tea and coffee, and, for our own use, canned provisions. Except for the game shot, the laborers lived entirely on those rations.

* Tappers, or "bleeders" of the sap of the sapote tree, from which chewing-gum is made.

However, this article is not concerned with the vicissitudes of life in a waterless jungle—strange paradox—but with the construction of "bush" houses. We found that a perfectly satisfactory residence could be constructed with no tools other than machetes and axes. Even a hammer was superfluous, for neither nails nor wooden pins were used.

Of course, the first requirement was for temporary shelters, to be occupied during the four months' stay. A camp site was chosen; it would be more correct to say two camp sites, one for the white men and one for the laborers, for the amount of work that can be got from a *chiclero* is in direct proportion to the distance at which he is kept, physically and morally, by his *patron*. The men were assigned a piece of level ground, and the whole gang set to making a clearing. After this, each man built his own *champa*.

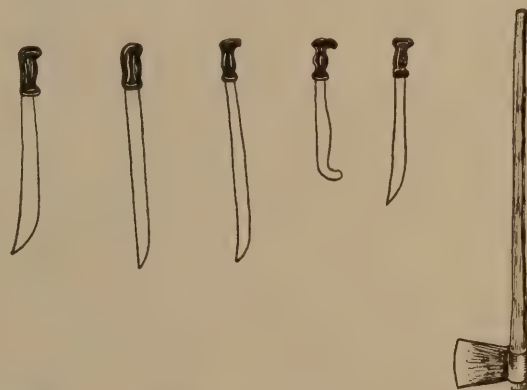


FIG. 1. DIFFERENT TYPES OF MACHETES AND TYPE OF AXE USED THROUGHOUT THE PENINSULA OF YUCATAN.



FIG. 2. A CHAMPA, OR LEAN-TO, WITH A HAMMOCK SUSPENDED BETWEEN THE BOLES OF TWO TREES.

A *champa* is the simplest possible shelter. It consists of a horizontal cross-bar between two uprights. These uprights may be forked sticks stuck in the ground, or they may be the boles of two trees standing at a suitable distance apart. The cross-bar having been set in place, leaves of the *botan* palm are cut, the stems long enough to reach the ground when the leaf is laid over the cross-bar. Sufficient leaves are laid along the bar and back of it to insure shedding the heaviest rain.

Like everything else, there are good and bad *champas*. A good *champa* (Fig. 2) will have a rough frame-work at its back. This is set up by leaning some poles against the cross-bar, and tying to them one or more horizontal sticks. These are tied in place with *bejucos*, a general term applied to any vine, but in this case meaning a par-

ticular variety, extremely tough and flexible, which is used entirely in house construction. The leaves of the *botan* palm are then cut, first a row with short stems, and laid against the frame, stems on the ground. The next layer is cut with longer stems and laid higher up the side of the frame. Usually, three lengths of stem are sufficient, the last ones hanging well over toward the front of the *champa*. A well-made *champa* is high enough to stand up in, and long enough from end to end to swing a hammock in. The men were allowed a day to make their clearing and set up *champas*. In general they paired off in twos, one cutting poles and uprights, while the other cut leaves. An extra *champa* was set up as a kitchen, and all hands helped to set up another for the cook. At the end of the day, the two rows of shelters, opening

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toward each other, had an almost homelike look, each section containing all the worldly goods of its occupant . . . his hammock, his *pabellon* or mosquito-bar, his machete, and a little bag of spare clothes hung on a branch out of the damp and harm's way.

I have often slept in *champas*, and no better, drier sleeping quarters could be desired. However, a lean-to six feet wide by twelve long affords little room for anything more than sleeping, so on the following day all hands were turned out to build a *galera*. This is a shed-like structure, and, although simplicity itself, it is far more complicated than a *champa*. We decided that our *galera* should be fifteen feet wide and twenty-five feet long. Inez, our *capataz*, looked rather blank when we told him this, so we had to translate the order into five *varas* wide by eight *varas* long. Then his wrinkled ebony face broke into a prognathous grin.

"*Sí, señor!*", he said, and forthwith the machetes went chop, chop, chop through the light stuff.

Room having been made in which to swing an axe, the larger trees were felled, and men were despatched to cut posts. Six of these were required, each ten feet long. Their upper ends were trimmed to a blunt, flat point, and then V-shaped notches cut with machetes. (Fig. 3, A and B.) The posts were then set up in holes dug by machetes, one post for each corner and one on either side at the midpoint. Three *vigas*, or beams, were laid across the long axis of the house, between each pair of posts, and two other beams laid on these at right angles to the first set, one on either side. These were securely lashed in position with *bejuco*. Two more beams were added, one at either end, parallel with the first set of three, and our *galera* was now as far along as

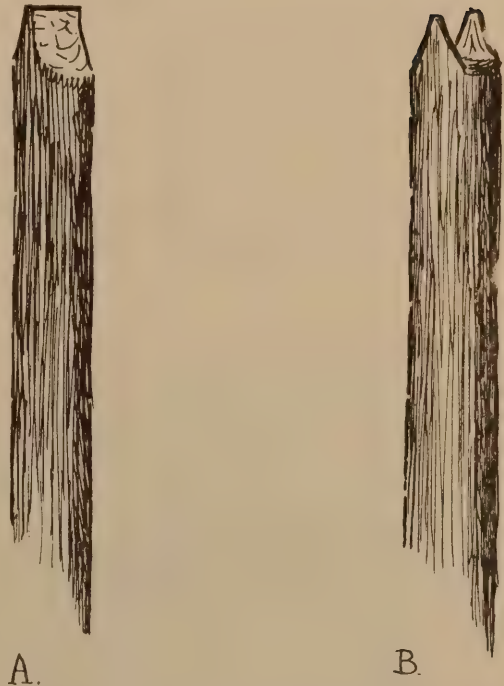


FIG. 3. TWO STAGES IN THE CUTTING OF MOSQUEROS OR NOTCHES IN WHICH TO LAY HORIZONTAL SUPPORT-BEAMS.

in Fig. 4. The two beams last added are the *vigas de la culata*, literally "beams of the rear end".

The next procedure was the placing of the ridgepole with its supporting timbers. Once this was in position, the "rafters" were fastened down both sides and over either end, with butts notched and laid over the ridgepole, where they were tied into position with *bejuco*. The one remaining structural feature, the *barrillas*, or parallel bands of horizontal sticks tied to the rafters (as indicated in Fig. 5 by solid black), carry the palm-leaf with which the house is thatched.

To watch an adept thatcher at work, one would believe it the easiest job in the world, but it is not so easy as it seems. The leaves are stemmed on the ground by a helper, who also piles them around a rope or *bejuco* with a toggle at the bottom, tearing the leaf

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FIG. 4. THE SUBSTRUCTURE READY TO RECEIVE THE ROOF-STRUCTURE.

open so that it catches on the toggle. As many as desired can thus be pulled up by the thatcher, who lifts them off one by one, tearing the leaf into three unequal parts.

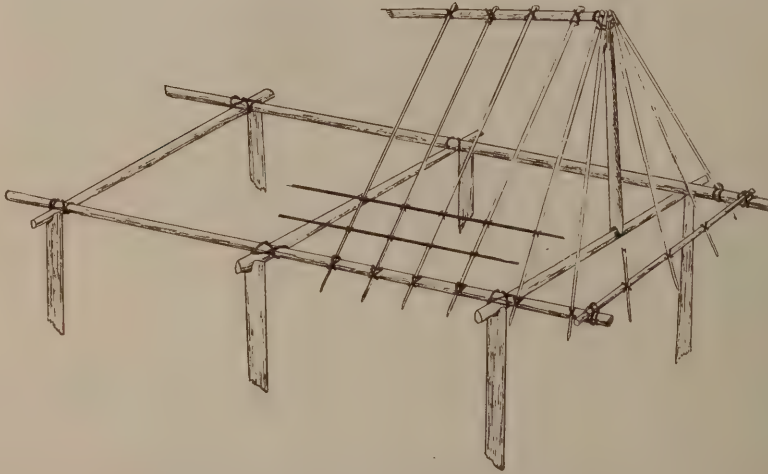


FIG. 5. DIAGRAM SHOWING THE ROOF-STRUCTURE IN PLACE ON THE SUPPORTING SUBSTRUCTURE.

The main central part of the leaf passes over *barilla* No. 1, and under *barilla* No. 2, the two strips at either side, however, being passed above the latter *barilla*. The leaf is then jammed down to the stem, or nearly to it. The process is illustrated in Fig. 7.

A good thatch, closely packed, is absolutely rainproof and will last three to five years, the length of time depending on how closely the *barillas* are set and how badly the leaf becomes the prey of worms, which can make very short work of any thatch.

With the thatching completed, our *galera* appeared as in Fig. 8, and had we decided on a type of structure that would insure more privacy, pole walls could have been added. This would

have given us a residence such as that shown in Fig. 9, which, because it lacks windows, is labelled a *bodega*, or warehouse, instead of a *casita*, or dwelling. Being alone in the wilderness, we had no need of privacy other than that provided by our natural surroundings, and we lived in our *galera* without once feeling that its wall-less sides exposed

us to curious human eyes. No doubt many prowling eyes peered at night at the gleam of our hurricane-lamp, but since a cat can look at a king, we felt no sensations of outraged



FIG. 6. THE LIGHT RAFTERS SUPPORTING THE BARILLAS ARE SMOOTHED AND NOTCHED ON ONE SIDE BEFORE BEING LAID OVER THE RIDGE-POLE AND LASHED INTO PLACE.

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modesty due to the stare of a passing jaguar or two.

When our temporary quarters had been set up as described, various odd jobs had to be done before the construction of the permanent house could be undertaken. Not the least of these was making a clearing, for all trees, whether six inches or four feet in diameter, had to be felled in the area selected for the house. The importance of this was emphasized later, for we left a very magnificent *chico sapote* tree about fifty yards from the house. This monarch, one of the hardest as well as most beautiful of trees, looked as though it possessed the strength of Gibraltar. We left it partly on account of its beauty, but mostly because of the difficulty of chopping it down, a job that would take an excellent axeman at least eight hours—alone in its grandeur it appeared more beautiful

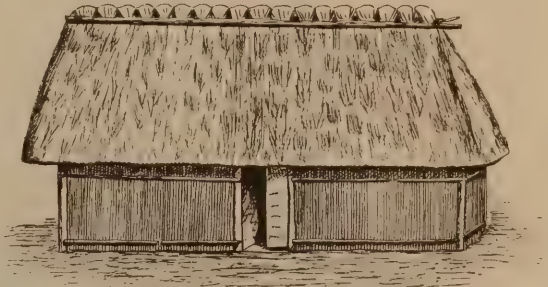
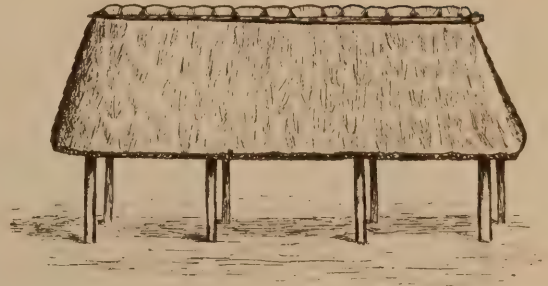


FIG. 8. A GALERA, OR SHED-LIKE STRUCTURE.

FIG. 9. A BODEGA, OR WAREHOUSE.

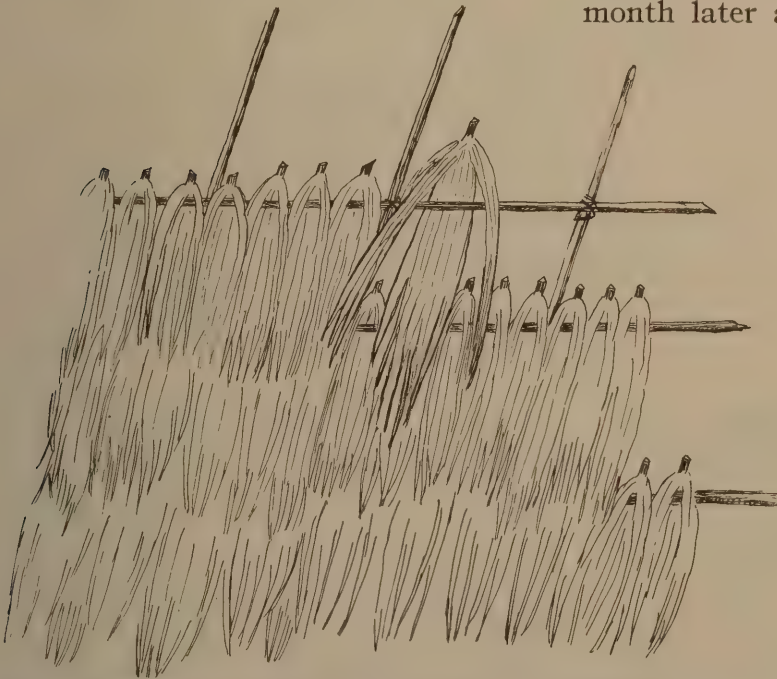


FIG. 7. DIAGRAM TO ILLUSTRATE THE METHOD OF THATCHING. THE PALM LEAVES ARE "HUNG" OVER THE HORIZONTAL BARRILLAS EACH TIER OVERLAPPING THE TIER BELOW MUCH AS DO OUR OWN SHINGLES.

and more solid than ever. But a month later a sudden thunder squall caught it and tore it, roots and all, from its precarious hold in the shallow soil, and with three hundred and sixty different directions in which to fall, it chose to fall directly toward the house, then nearing completion, and only failed to accomplish its evident purpose by the narrow margin of a dozen feet. It cost us two days' labor with one *mache-tero* and two axemen to remove it from the space we had carefully levelled and stumped for the erection of our kitchen.

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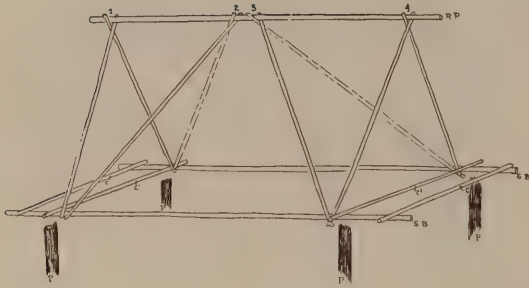


FIG. 10. THE HEAVY RAFTERS (TIJERAS) IN POSITION AND SUPPORTING THE RIDGE-POLE.

- 1, 2, 3, 4.—Heavy rafters (*tijeras*).
 R. P.—Ridge-pole.
 P, P, P, P.—Supporting posts, indicated.
 S. B.—Support-beams.
 C, C, C', C'.—Culata beams.

The permanent house we erected is thirteen *varas* wide, by fourteen long, very nearly square. It faces the east, with a *corridor*, or porch, eight feet wide, on that side, and another on the west side twelve feet wide. The latter porch serves as a dining room, and faces the kitchen, a separate building twenty feet away. The main body of the house, between the two porches, is divided into three rooms, the two on

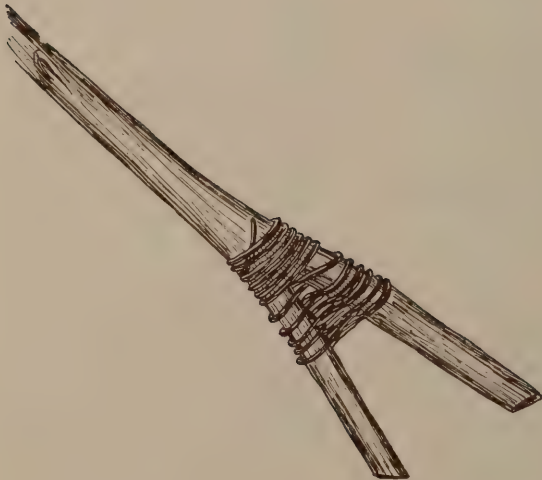


FIG. 11. HEAVY RAFTER, CALLED TIJERA (SPANISH, MEANING 'SCISSORS'), SHOWING THE WRAPPING OF BEJUCA TO PREVENT THE SPLITTING OF THE FORK UNDER THE COMBINED WEIGHT OF THE ROOF-FRAME AND THE THATCH WHEN PLACED ASTRADDLE OF THE SUPPORT-BEAM.

the ends, 20' x 16', to serve as bedrooms, and the narrow central room, 20' x 10', to serve as a *bodega*, or store-room. The ground plan is given in Fig. 14. A square structure gives the greatest usable space beneath the smallest roof area. The wide west porch, if enclosed, would provide extra storage space, or two additional rooms, if either were required. The central location of the *bodega* makes that room a buffer between the two bedrooms, in-

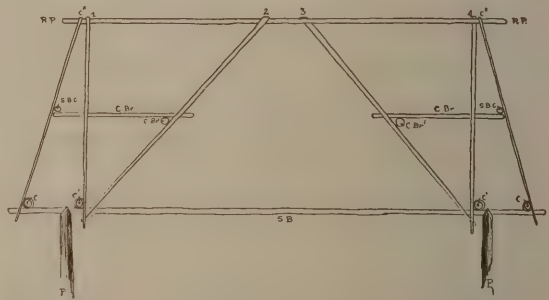


FIG. 12. PROFILE SILHOUETTE OF THE FRAME, SHOWING THE TOPS OF THE SUPPORTING POSTS, P, P.

- 1, 2, 3, 4.—Rafters (*tijeras*) supporting the ridge-pole.
 R. P.—The ridge-pole (*cavallete*).
 C, C', C''.—The culata. Cf. C, C', in Fig. 13.
 C. Br.—Culata braces.
 S. B. C.—Superior beam of the *culata*.
 S. B.—Support-beams.

sureing their occupants a little more privacy than a single pole wall allows, and also renders it more difficult of access for unauthorized persons, as all goods removed, even by duly authorized persons such as the cook and the *capataz*, must necessarily be taken under the very eyes and ears of those in charge.

The construction of the substructure of this house was the same as that already described for the erection of our temporary *galera*, differing only in size. The *galera* required only six ten-foot posts, whereas the house required twenty-two. In the latter, instead of two lines of three posts, as in the *galera*,

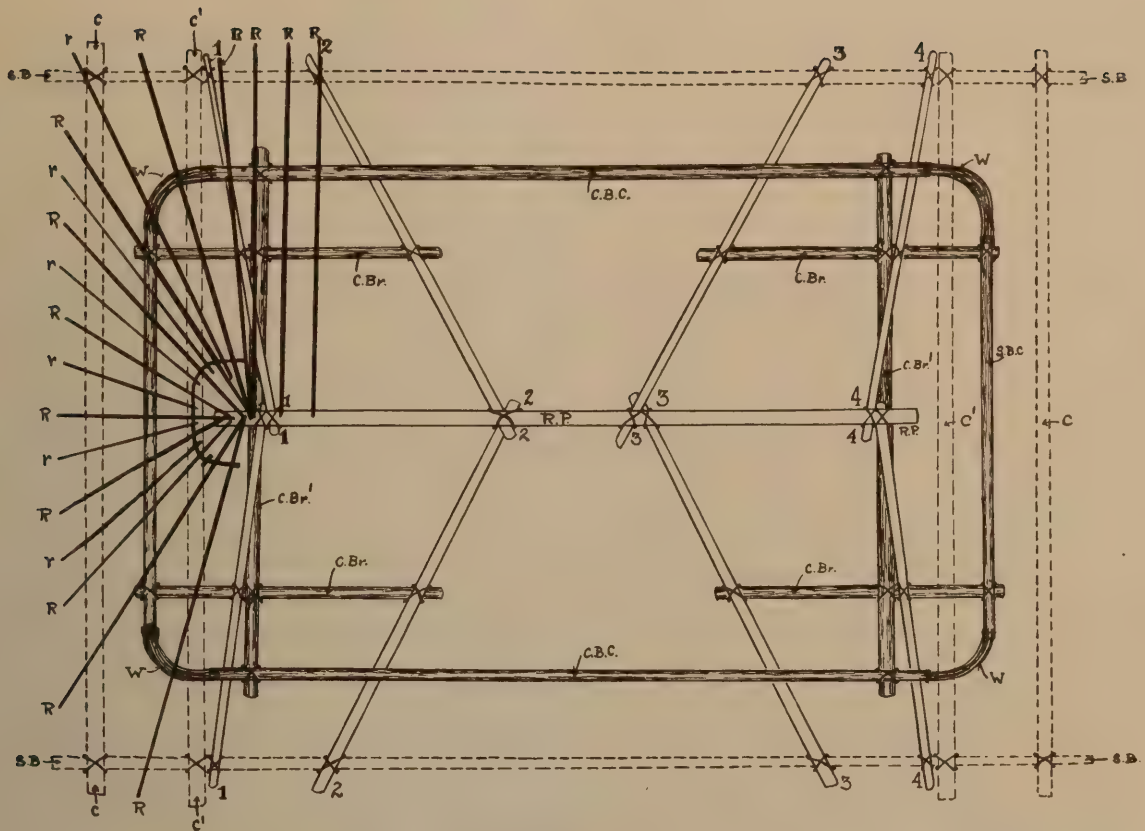


FIG. 13. VIEW LOOKING DOWN ON THE TOP.

1, 2, 3, 4.—Rafters (*tijeras*) supporting the ridge-pole.

R. P.—Ridge-pole (*cavallette*).

C. B. C.—Connecting beam of the *culata*.

C. C.—Outer beam of the *culata*.

C', C'.—Inner beam of the *culata*.

S. B.—Support beam.

C. Br.—*Culata* braces.

R.—Longer rafters from the ridge pole to the eaves.

r.—Shorter rafters from the *corona* (which is supported under the ridge-pole on the R rafters) to the eaves.

W, W, W, W.—Rounded corners between the superior beam of the *culata*, made of bent withes in bundles.

S. B. C.—Superior beam of the *culata*.

The supporting substructure in dotted lines; the ridge-pole supports in black line; all portions of the upper *culata* shaded; rafters and *corona* in solid black.

there were four lines of five posts each. The ridgepole was erected over the midline between the two inside rows of posts. This left two outer rows, the porch lines, one of which was eight feet and the other twelve beyond the house walls. The easiest thing in the world, of course, would be to hang rafters from the ridgepole straight to the porch line, and with lumber and nails carpenters think nothing of doing

it. But where you have to cut down a tree and use the whole trunk of it, by the time you get a tree long enough to reach the forty feet you also get a lot of unnecessary weight in the butt. Not only is this weight a disadvantage in the actual building, but, together with the length, it is a decided disadvantage when carrying the tree in. Every stick cut has to be brought to the house-site on a man's back through

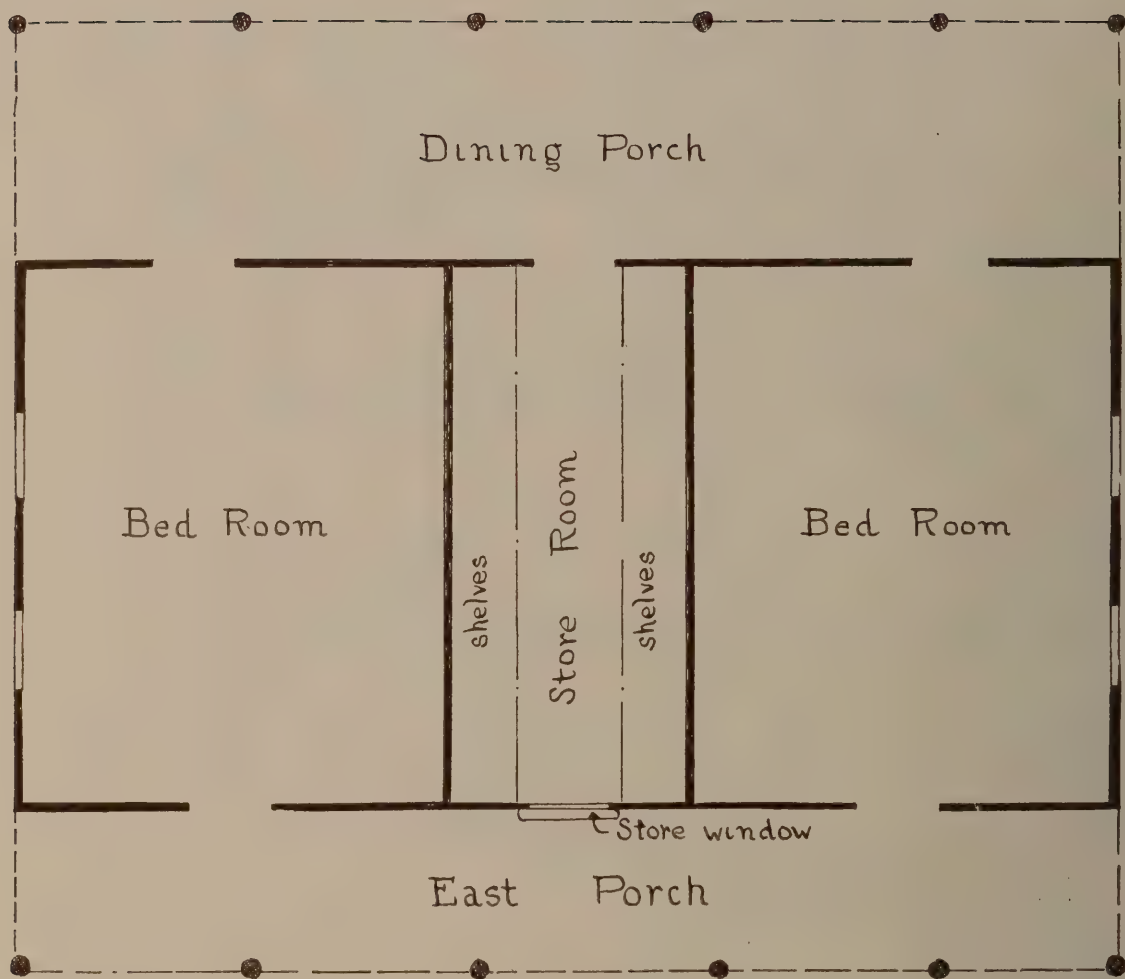


FIG. 14. GROUND PLAN OF HOUSE.

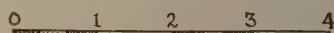


a dense jungle where it is necessary for him to chop his way with a machete. So the disadvantages of long, heavy rafters are got around by using two shorter ones, and midway between the ridgepole and the eaves are set up *vigas de la culata* to support the double set of rafters.

These *culata* beams are held in place by horizontal supports, three at either end. Halfway between the substructure and the ridgepole at either *culata*, two horizontal beams are tied to the rafters supporting the ridgepole, the

ends protruding the correct distance (Figs. 12 and 13, C. Br.).

Across these is tied the true *viga de la culata* (Figs. 12 and 13, S B C). On either *culata*, the structure is now ready to receive the light rafters running from ridgepole to eave in two pieces, but similar supporting beams must be placed on the sides as well. The frame now consists of two rectangular systems, one to form the eaves, the other, midway



Scale in Yards.

ART AND ARCHAEOLOGY

between eaves and ridgepole, to carry the light rafters (Fig. 13, R and r).

It is essential that the superior *culata*—the shaded portion in Fig. 13—be joined at the four angles with rounded corners, to facilitate tight thatching. For this reason the beams are not joined one with another, but the joining is made by lashing a bundle of green withes to the end of one beam, bending them one by one, and tying their other ends to the other beam. These withes, bent green, dry in position and become as strong as a solid piece of wood.

Only one more feature remains to be mentioned: the *corona*. Because the rafters spreading fanwise from the ends of the ridgepole are too numerous to find lodgment, as many as can be are crowded together on the ridgepole, and in a semicircle below another green withe is lashed to those rafters which are already securely in place. From this *corona* further shorter rafters (Fig. 13, r r r) are run to the *culata* beams and thence to the eaves. When the frame is completed, the thatch is applied.

I have used the expression "pole-wall"; this, as the name implies, is merely a series of poles—usually the trunks of the *escoba* palm, which are very straight and scarcely tapering—placed vertically side by side, the butt buried in the floor and the tops lashed together. The wall is further strengthened by top and bottom stringers (Fig. 9) placed on the outside. Win-

dows, being merely openings cut in such a wall, need only chopping and lashed-in sills to reinforce the loose ends of the poles. Shutters are an unheard-of luxury in the bush, though boards taken from a packing case may be nailed together and hung on hinges; nearer civilization such shutters are sometimes indulged in by the more progressive citizens.

Bush comfort is complete if the elemental wants are supplied. A cloth hammock serves as bed and armchair. The simplest shelter suffices, if it keeps off the torrential rain, and only in semi-permanent camps do the *chicleros* indulge in the luxury of a bush stove for cooking, one of which is shown in Fig. 15. The wooden frame is protected by a bed of *sac-cab* (Maya, literally,

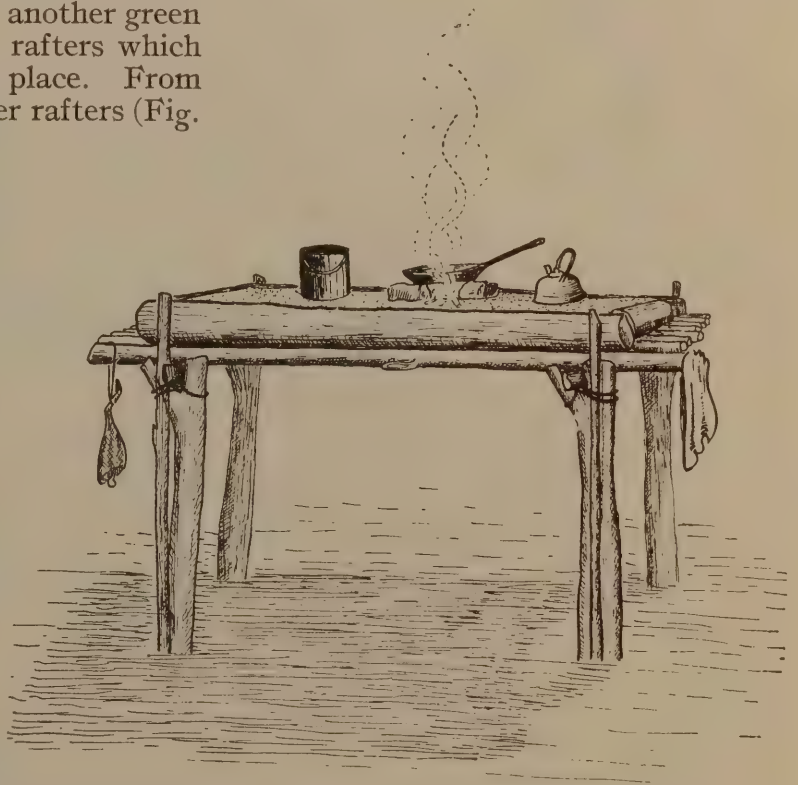


FIG. 15. A BUSH STOVE. THE FIRE IS BUILT ON A BED OF SAC-CAB (LIME-STONE MARL), FIRST WETTED AND THEN PACKED HARD.

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"white earth"), first wetted and then packed hard. This *sac-cab*, or limestone marl, hardens as does our plaster and may be used with excellent results for floors. If burnt, as it was by the ancient Mayas, it becomes a plaster of the first quality and may be used for stucco decoration. In many Maya ruins where the stucco has been somewhat protected from the fierce onslaughts of the tropical rains, it has endured exposure to the damaging effects of a hot, humid climate for a thousand years without appreciable deterioration.

One other piece of furniture has been evolved, the bush set-tub. Along the

Belize River this is apt to be a shallow, flat-bottomed basin, two to three feet in diameter, made of one piece of wood from the spur of a mahogany tree. But in the interior, where the transportation of such a large article on mule back would be extremely annoying, the washing problem is solved by building a sloping table of poles, with a raised ridge of split logs on three sides. Over this structure is spread a canvas *manta* (pack-cover), and water is poured into the basin so formed. It is an excellent solution of an otherwise difficult problem, for in a country without springs or streams it is obviously not desirable to wash clothes in the same pools which supply the drinking water. I am personally convinced, however, that the average native has not refrained from this practice for sanitary reasons, but simply because it is foolish to try to wash garments in a mud-hole and expect them to come out in a wearable condition. Dogs and humans

bathe in the water-holes; mules, whole packtrains of them, wade into the water knee-deep, fouling it until even the hardiest of *chicleros* shrink. Thirst, however, is a great leveller, and even the proudest throat is ultimately only too glad to drink the tea-colored liquid that is called water after most of the mud and wigglers have been strained from it.

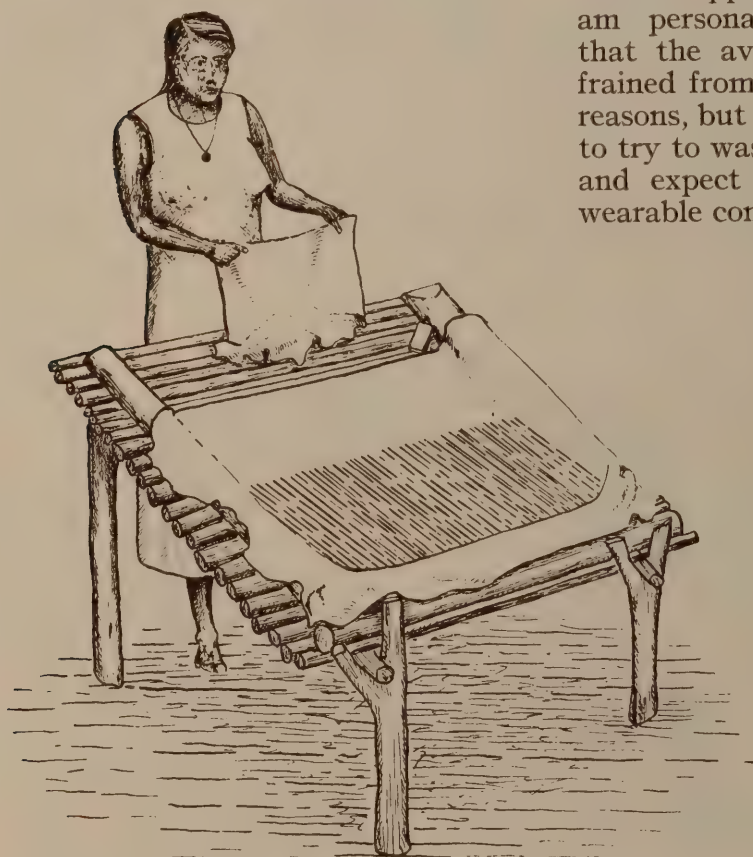


FIG. 16. A BUSH LAUNDRY.

THE ROUND CHURCHES OF BORNHOLM

By CLARENCE AUGUSTUS MANNING

In this description of the curious, half-military, half-ecclesiastical island churches which played so large a part in Denmark's mediaeval history, Professor Manning shows dramatically how the spirit of the Crusades influenced the north and left a permanent impress upon both people and architecture in the Baltic.

AMONG the curious remains of the Middle Ages perhaps no group of buildings is more worthy of interest than is the series of round stone churches on the island of Bornholm. This island, now belonging to Denmark, has had a varied history. Located to the east in the centre of the Baltic Sea, it commanded the trade routes between Sweden and the eastern and southern shores, and to it converged many of the routes that the ships of the ancient Hanseatic League took on their voyages to and fro.

This gave the island an importance which we might hardly suspect and exercised a striking influence on the development of the religious and civic life of the people. The twelfth century

witnessed many severe conflicts in Scandinavia. The investiture quarrel was shaking these countries as it did many others, and the shifting of the balance of power in political affairs led to many new foundations in the religious world.

Absalon, Archbishop of Lund (now in Sweden) from 1187 to 1201, was not likely to lose any opportunities for strengthening his own power. He was a true incarnation of the Middle Ages,

a bishop who was as ready with the sword as with the crucifix, and he took a prominent part in the controversies of his time. It was during his service as Archbishop that the first two of these round churches were built on Bornholm, which formed part of his diocese. His successor Anders Sunesen (1201-1224), continued the same policy and built the two others, the Church of

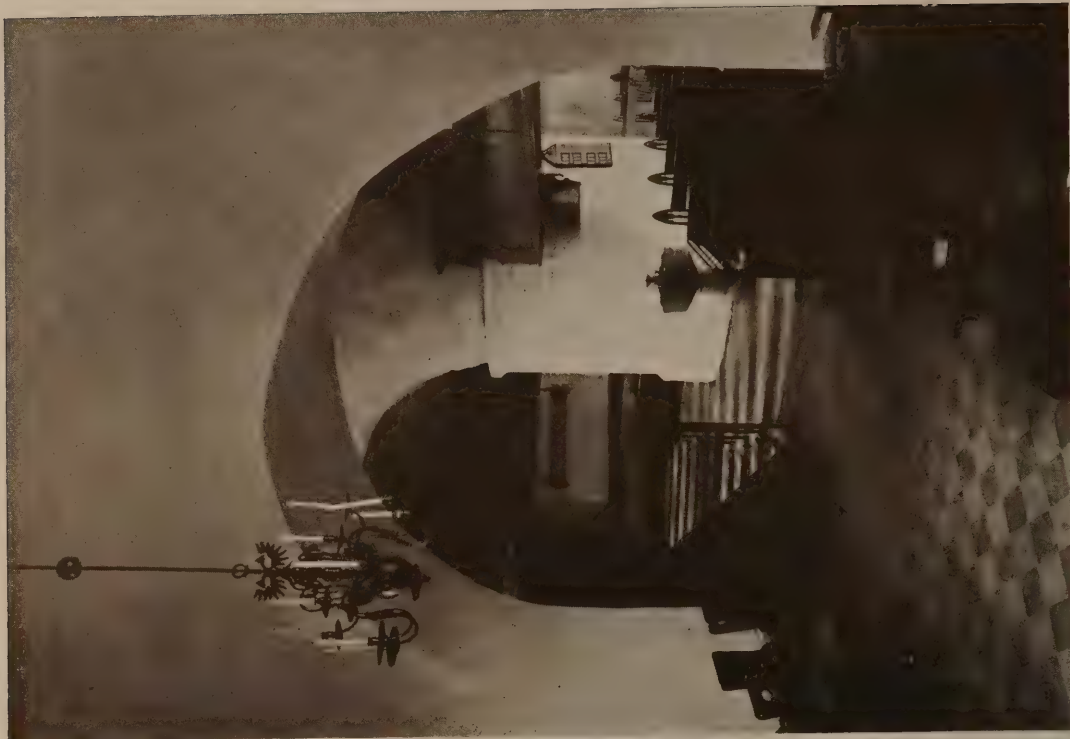
St. Laurentius, or the Østelarkirke, being the largest and most elaborate of the group.

These buildings, of which the Nykirke is probably the oldest, were all constructed on approximately the same pattern. They were built of stone in a circular form with walls from three to six feet thick. This made them formidable fortresses



NYKIRKE

in the days before the use of gunpowder, and there can be no doubt that the good archbishops had this purpose in mind as well as the ordinary use as a church. Around these tremendous walls runs a wall like the outer bailey of a fortress, surrounding the churchyard and undoubtedly intended to furnish additional barriers to any attacking foe and an additional place of refuge for the citizens and their possessions in case of attack.



NYKER, BORNHOLM.



ALSKER, BORNHOLM.

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KASTEL, RØNNE.

The church was constructed in two stories and the upper one shows clearly this dual function of the building. In the Østelarkirke access is had to this by a winding stairway in the wall. The second story consists of a great chamber or storehouse with a narrow passageway running around the building and with long and narrow openings—which can only be intended to serve as loopholes—peering out in every direction.

Below to the east is a little niche or chancel for an altar, which is perhaps of somewhat later date. At the west side of the building are entrances for the congregation, but the outstanding feature is undoubtedly the massive core of masonry within the church to support the second story. This consists of six great columns arranged in the centre of the structure with a mass of

wall above them as a sort of frieze. The seats for the congregation are arranged in the outer border of the building and also within this inner core. The result is that only a small proportion of the seats have an uninterrupted view of the altar and the pulpit. This inconvenience was disregarded in the beginning because of the necessity for strength and defensive ability which the church-fortress needed during the trying times of the past.

However, with the coming of the next century the plain and striking bareness of the heavy walls was changed by the decoration of the frieze with scenes of sacred history. This was done under Italian influence, since Isarn, who became archbishop at the end of the thirteenth century, was of Italian origin and strove to leave some marks of his artistic spirit on the culture of the island. The drawing is rather rude and the work is done in reddish, greenish and yellow colors, which were restored in 1891 by Prof. Kornerup.

Later still bell towers or campaniles of a curious rectangular form were constructed, but these were largely separate structures. At times passageways



"THE BUILDINGS SEEM ALMOST MORE SECULAR THAN RELIGIOUS IN NATURE."



NY LARSKER, BORNHOLM.

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connect the churches with other rooms or buildings, but even in these cases there is an atmosphere of severity and sternness which shows well the temper of the times. The buildings seem almost more secular than religious in nature, and it is hard at first sight to separate some of their details from those of the Castel at Rønne, which was constructed several centuries later for civic purposes only.

These round churches of Bornholm belong undoubtedly with the same tradition which built the Templars' churches in England, such for example, as that of St. Sepulchre at Oxford. They are the product of the spirit of the Crusades. In fact, the earliest churches on Bornholm were built almost simultaneously with the tidings of the fall of Jerusalem. Many other parallels could be cited for this type of Scandinavian round construction. We find traces of it in Finland, and passing further to the south on the continent there are many wooden churches in Poland which seem to be an adaptation of the same type, but this time in wood.

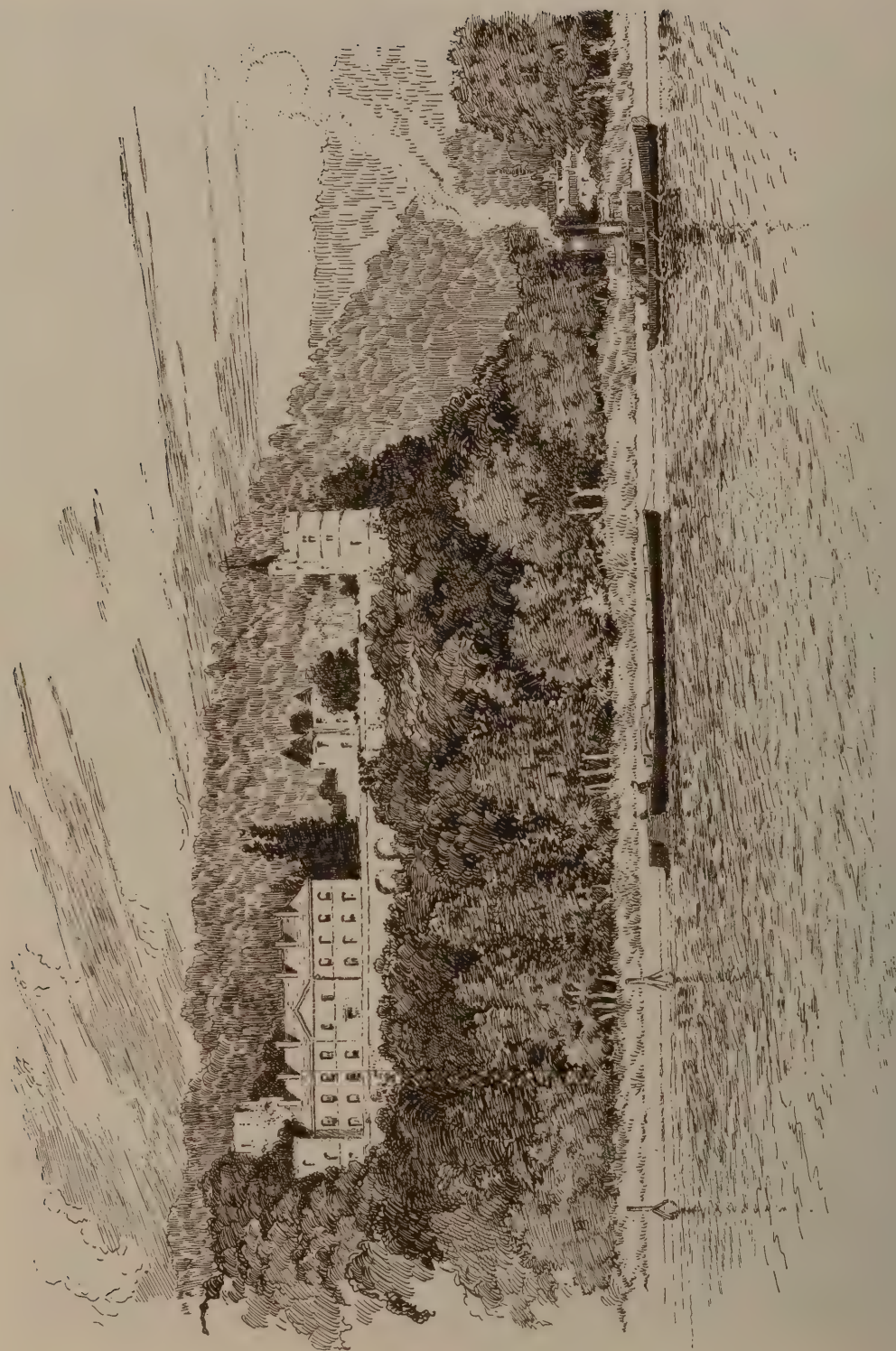
Bornholm is to some extent still isolated from the great currents of world movement by its geographical position. It therefore has a quaint air which hardly coincides with the active trade in dairy products it carries on at the present time. Nevertheless, this very aloofness has aided in the maintenance of the past and the round



THE DECORATIVE FRIEZE SHOWS ITALIAN INFLUENCE, A CURIOUSLY EXOTIC NOTE IN THESE STERN NORTHERN EDIFICES.

churches speak more eloquently than words of the stormy times when they were real fortresses, and the "Church Militant" was no mere figure of speech but the liveliest sort of reality.





THE CASTLE OF TANCARVILLE. PEN SKETCH BY RUDOLPH STANLEY-BROWN.

THE CASTLE OF TANCARVILLE

By KATHARINE STANLEY-BROWN

Illustrated by Rudolph Stanley-Brown

WE have wound our way through all the lovely sedgy curves of the Seine below Rouen; we have passed historic Jumièges and romantic Caudebec. Quilleboëuf with its tower lies behind us and Le Havre itself is not far off. On our right, high on its chalky cliff, imposing in its strong feudal position, is the castle of Tancarville. At its feet, on the edge of the level green marshes that line the placid river, is a tiny village, but the castle shines white and glistening upon its height. It dominates not only the sleepy little village below it, but the whole river.

The noble and quarrelsome race of Tancarville, hereditary Chamberlins of Normandy, inhabited the castle—founded by their ancestor Tancred in the tenth century—until 1320, when it came by marriage into the Melun family. The last of the Meluns was killed at Agincourt in 1415, and the castle was then successively owned by the families of Harcourt, Montmorency and La Tour d'Auvergne. It was burned by Henry Fifth of England in 1418, by Charles Seventh of France in 1435, and besieged by the Catholics in 1562. Part of its square twelfth century keep is standing and the remains of ten towers may be seen, but the rest of the castle is in ruins, a lovely ivied setting for the new eighteenth-century château built within the boundaries of the great walls.

But it was in the time of the Tancarvilles, powerful lords only a little less to be feared than Kings themselves, that the castle had its most exciting days. Rabel de Tancaryville was so strong that not even King Stephen of England dared attack him without first assuring himself of the support of the French King. At about the time of the Norman Conquest Raoul de

Tancarville founded the nearby abbey of St. Georges de Boscherville, but that is almost the sole record of piety in the family. Early in the fourteenth century Robert de Tancarville had a furious quarrel with the Sire de Harcourt on the subject of a mill at Lillebonne which Tort de Harcourt, the Sire's brother, had seized. The duel was of such moment it was arranged that it should take place in the presence of the Kings of France, England and Navarre. The fighting was so terrific and the combatants so valiant that the agitated Kings hurriedly decided among themselves it would be a crime to lose either one of such men by death. "*Donc fut crié ho de par le roy de France*" ("Whereupon 'Ho!' was shouted on behalf of the King of France"), and the duel speedily came to an end.

Quieter days were in store for the great castle on the hill. The fair Agnes Sorel was to live there, as well as Dunois, Charles VI, Charles VII, and the homesick Mary, Queen of Scots, who spent a part of her childhood there. The Scotch speculator Law lived in the castle; the Duchesse de Nemours wrote her memoirs beneath the lime trees on the terrace. When the Duke of Albufera owned the castle, his guest Pierre Lebrun there wrote the tragedies of *Ulysse* and *Marie Stuart*. Memoirs, dramas, sieges, duels—the towers and turrets of Tancarville are indifferent as to what occurs within their shadows. Still dominating the landscape, still impressive though fallen low, they crown the cliff above the shining Seine. Only the wind and rain can they feel gently crumbling their whitened surfaces, only the warmth and sunshine helping to cover their shattered walls with glossy green black ivy.

NOTES AND COMMENTS

Dr. Arnold Sach of Heidelberg University, who is reported to have performed autopsies on hundreds of Egyptian mummies, lays the blame for decayed teeth—which are first noticed in mummies of kings of the later dynasties—to the development of night life and more or less riotous living along the banks of the Nile. Dr. Sach's investigations have convinced him that cancer, gout, tuberculosis and blood diseases were practically

authenticated.—The same magazine reports the discovery in the Charente of a terra cotta vase containing no less than 14,000 pieces of money bearing the effigies of Henry IV, Louis XIII and Gaston d'Orléans. In the opinion of competent archaeologists who have examined the treasure and know the local history, the coins may have been part of the property of the ancient chapel of the Priory of St.-Georges de Rifaucou, demolished in 1771. Curiously enough the vase containing the coins is intact save for a scratch made by the discoverer's pick. A commission has been formed to classify and catalogue this rich find, whose value is indisputable.



THE SPHINX, RELIEVED OF ITS SHROUD OF SAND, IS EVEN MORE IMPRESSIVE THAN IT WAS BEFORE.

non-existent in early times, while leprosy, so often mentioned in the Bible, he is said to regard as undoubtedly a reference to some, at present, obscure disease, since the first well authenticated case of a leper does not occur until after the Christian era was well under way. Among the mummies examined, Dr. Sach reports that Rameses V beyond doubt had suffered from small-pox, and others displayed various physical imperfections, including club feet.

According to *La Science Historique*, road repairs recently made on the highway between Caen and Lion-sur-Mer, France, revealed eleven Merovingian tombs containing bones clearly of the same period and complete skeletons of more recent date. The Commission of Antiquaries of Normandy believes these sarcophagi date from the VIIth century, when they were first used, and that the more recent remains show they were again used, without being cleared, in the XIth century. The opinion is based upon funerary urns found with the sarcophagi, which correspond accurately to others found in the same region and fully



THE COLOSSAL SIZE OF THE SPHINX IS EVIDENT FROM THIS VIEW ALONG ONE OF ITS RECENTLY UNCOVERED SIDES. THIS AND THE OTHER PICTURE BY COURTESY OF THE BALTIMORE SCULPTOR, BENJAMIN KURTZ, WHO MADE THEM.

Press despatches from Bourgos, Spain, state that an unnamed American antiquarian has purchased the manuscript of the ancient Spanish poem *El Mio Cid*. Exactly how the purchaser will surmount the legal difficulties in getting his treasure out of Spain is not stated.

ART AND ARCHAEOLOGY

ARCHAEOLOGY IN RUSSIA.

Extracts from the accounts recently published in the *Novy Vostok*, regarding the archaeological expeditions during the past four years in Russia and Mongolia, appear in the March issue of *The Geographical Journal*, of the Royal Geographical Society of London, to whose courtesy we owe permission to use the following abstracts:

"The Kozlov Expedition arrived in Urga in November 1923, and Col. Kozlov organized a number of excursions for the exploration of places in the immediate vicinity of Urga. Work was begun in February, 1924, on three separate groups of tumuli, 212 in all, situated in three small lateral valleys which intersect the wooded slopes of the Noin-Ulla Mountains, about 80 miles to the north of Urga. The tombs had been looted at some previous date by robbers, but nevertheless rich finds were made of miscellaneous objects in gold, lacquer, bronze, and iron, and, in company with human remains, tissues of silk, felt carpets. Remnants of furs and horse-trappings were also recovered. An approximate age of 2000 years is attributed to the culture revealed in the mounds of Noin-Ulla, and Mr. Borovka, of the Russian Academy of Sciences, indicates that it was of a definitely 'Scytho-Siberian' character. He regards this 'Scytho-Siberian' culture as being intermediate between the Hellenic civilization of the Black Sea region, and the contemporary civilizations of Achaemenian Persia, and of Han China. He concludes from the finds at Noin-Ulla that this intermediary culture extended over northern Mongolia. Chinese influence is emphasized in a series of objects which were undoubtedly imported direct from China, such as quantities of silk tissues, with or without embroidered ornaments, and many lacquered objects. He stresses the importance of this culture, not only as a receptive intermediary between the Hellenic and Iranian civilization and China, but as a creative influence which has affected the development of both European and Far Eastern art.

"Excavations were made by Prof. V. Smolin in the summer of 1925, in the vicinity of Abashevo, 18 versts from Cheboksari, not far from Kazan. Professor Smolin concludes from the finds that 'the archaic character of the ceramics, spirals and weighted earrings of silver, tin-plate, etc., refers to the Second Millennium before our era. The material of the Abashevo tomb appears to be contemporary with the antiquities of the Caucasus.'

"In the summer of 1924, G. Bonch-Osmolovski, on behalf of the Ethnographic Section of the Russian Museum, continued explorations already started in 1923 in the mountain districts of the Crimea. Excavations were undertaken at the cave of Kiik-Koba, near Simferopol. Osmolovski states that 'the stratigraphic condition of the find does not leave any doubt as to its Quaternary age.' Under the top black stratum appeared a thin brown stratum, under which lay the Quaternary yellow clay. In this mass were found the remains of two hearths, separated from each other by an intervening stratum. In each of the two 'hearth' strata were found the bones of fossilized animals, flint shavings, and implements. In the 'lower hearth' stratum of Kiik-Koba were found the bones of two human skeletons of an adult and of a child. The bones of the adult lay in a hole of rectangular form, which had evidently been excavated in the rocky floor, almost in the middle of the cave, orientated from east to west. The corpse had been laid on its right side, with the

knees slightly drawn up. The remains, indubitably buried artificially, although having points of similarity with the Neanderthal man, appear to be a little more primitive.

"Other Russian archaeological activities have covered the Tatar (Kazan) Republic, the Governments of Samara and Sartov and the Caucasus. Important contributions to the knowledge of the history of the Greco-Roman period in South Russia are the excavations of Prof. Farmakovski on the site of Olbia, and of Prof. Borozdin on the site of the Crimean Herakleia, Solkhat and Eski-Yurt in the Crimea which, together with Professors Ballod's and Rikov's work in the Volga region throw new light upon the mediæval culture of the Tatar Khanates of Southern and Eastern Russia. In the Caucasus, possibly the most interesting field of all, no serious work has been done."

In an interview with Dr. Alfred Kidder, *Science News Letter* in a recent issue quotes him as believing that "the thousands of terror-stricken people who have taken to Indian mounds to escape the flooding Mississippi waters, are showing scientists how the Indians probably used these earthworks which they built in pre-Columbian days. Each of these mounds, very frequent in this section, can take care of some 500 persons. Sturdily built of earth, they have resisted the onslaught of the waters for generations, and are now pinnacles of safety to the refugees. The situation today is strong evidence in favor of the theory that the mounds were originally built by the Indians a thousand years ago for this very purpose—to afford refuge from floods. Undoubtedly the Indians experienced floods of considerable magnitude and had to find some method of protecting themselves.

"'In all probability,' said Dr. Kidder, 'it was for this purpose that they toiled for years to build these high mounds. It was a gigantic task, since they had only their baskets in which to carry the tons of earth necessary to make them. It was at first thought that these mounds might be funeral piles like other smaller mounds in this section and in the Ohio valley, but excavations unearthed no human remains. However, post holes were discovered where the framework of buildings had evidently been erected. Baked clay was also discovered. This clay had plastered the log and twig structure of the building and was hardened into enduring form when the buildings caught fire. Were these mounds erected merely as high places for temples, as in the case of the Aztec and Toltec pyramidal structures? This was the conjecture. Against this theory arose the remote possibility that the mounds were places of refuge from floods—a theory substantiated by the present situation. The buildings were probably temples, altars and the habitats of chieftains,' said Dr. Kidder. 'In time of flood a mound could accommodate the entire tribe, most of the members of which probably lived in the inundated area.'

"Pyramidal in structure but with a flat top to permit erection of buildings, the mounds are about 150 feet in diameter and some fifty feet high. They are largely confined to the flood area of the Mississippi. A number occur, however, in areas in the valley which are not completely inundated in flood time. These were probably built later, Dr. Kidder said, in the manner of primitive peoples, after the erection of such mounds had become a custom. The funeral mounds, on the other hand, are much smaller and lower and occur frequently in both the Mississippi and Ohio valleys."

ART AND ARCHAEOLOGY

ART SALES IN THE MILLIONS

A survey of the art season just concluded at the American Art Galleries in New York shows a season of sales which totaled \$6,238,000, nearly a quarter of a million dollars in excess of last year's total, the previous high mark. An idea of the vast volume of art that pours into America can be gained from the figures. Well over twenty-five thousand groups, or lots, of art objects as they are designated, were dispersed among the forty-nine sales. As a "lot" may indicate either a single item or entire sets and suites, it will be seen that a good many thousand extra items were in reality sold.

The most popular type of furniture and art objects were those of Spanish and Italian origin which are so easily adapted to the architecture of the southern and western states. Fifteen sales were of this character, making the imposing total of over two million dollars, or one-third of the grand total. Other noteworthy groups were the seven collections of Oriental art, which totaled over a quarter of a million dollars; five collections of early American furnishings and Staffordshire, which fetched close to \$200,000, and lastly the five collections embracing house furnishings and treasures of various European and American origin, in all totaling close to \$700,000.

The most important painting sale held at the Association Galleries this past season was of the famous group of thirty-seven paintings by masters of the old school formed by the late James Stillman and C. C. Stillman. This sale aroused greater interest in the art world than has been evidenced in many years, due in large part to the appearance at public auction of one of Rembrandt's most famous portraits, that of his son, *Titus in an Armchair*. This picture brought \$270,000, creating the highest record ever paid for a picture at auction in this country. This small group of thirty-seven masterpieces realized \$716,950, which when added to the other eleven sales, brought the season's total for paintings in round figures to \$1,500,000.

The sale of Vital and Leopold Benguiat's rugs was another event of world wide interest. The premier rug among the eighty exquisite specimens of weaving was the famous royal Persian animal carpet of the early XVIth century, described by John K. Mumford as being "as near perfection as the woolen carpet of the East has come or will ever come." This extraordinary rug, a gift from the Shah of Persia presumably to the Sultan of Turkey, was purchased twenty-three years ago at these same galleries for \$38,000, then considered an exorbitant price. This year the same rug brought \$100,000.

The growing realization in Spain of the importance of archaeological research has recently resulted in the appropriation by the Government of considerable sums to conduct much needed excavations. The Roman circus at Mérida is to be exhumed at a cost of some 20,000 pesetas, and the objects recovered placed in the local museum; 25,000 pesetas will be spent in excavations at Cordoba, and a committee formed to take charge of the discoveries pending their final disposition; 15,000 pesetas have been granted the Tabacalera, or Tobacco Monopoly, to cover the thorough excavation of the Roman remains discovered when the Company began digging for the foundations of its proposed factory at Tarragona, the Company being already at work upon a private museum to house the trophies recovered; 20,000 pesetas more will cover work in the provinces of Teruel and Jaen, the results of which will ultimately go

to the archaeological collections in Madrid, and a total of about 100,000 pesetas in smaller sums is to be spent in a comprehensive examination of various promising sites.

To enable the American student to benefit to the greatest extent from art study abroad, the Paris Summer School of New York University will again give courses in the history of art and architecture, etc., with a faculty which includes leading European authorities who will lecture in English. The school was so successful last year that the Bavarian Government has suggested a similar institution at Munich, which will probably develop in 1928, while this summer courses will be given at Berlin University. The Paris lectures are given in the Louvre, and week-end trips to selected places of interest and importance to the work are included. The entire expense of the course and transportation to and from New York can be arranged for at very low rates on application to the University.

Nature reports the finding of a jar containing wheat-grains in an ancient ruined house of Sumerian origin at Jamdet Nasr, north of Kish. It is apparently about 5,400 years old, and seems much like the modern variety known as Rivet wheat. No previous finds corresponding to this have ever been made.

The Spanish painter Goya, who died at Bordeaux in 1828 and was buried there, is shortly to be reinterred in Spain.

Five oil paintings of unusual interest and importance have been bequeathed by the late Don Luis Errazu to the Prado Museum in Madrid. The finest canvas is a Greco, painted in the master's early Toledan period, prior to 1578, and shows a kneeling knight of the Santiago, protected by his patron, San Luis, who is also in armor. Except for the famous likeness of Cardinal Niño de Guevara, this is regarded as perhaps Greco's most important picture.

With the dedication in May of sixteen mural paintings by Violet Oakley, Pennsylvania's most famous woman artist, in the State Capitol at Harrisburg recently, another fine art group has been added to the heretofore extensive works which comprise a fair-sized art gallery within the edifice. The new murals by Miss Oakley "give a new countenance to the Capitol," Senator George Wharton Pepper stated in presenting the paintings to the State. These new murals depict *The Opening of the Book of Law*, and are placed in the Pennsylvania Supreme Court Chambers, a room more secluded than many in the Capitol but regarded by those who have visited it as unsurpassed in beauty.

The first and last painting in the new group by Miss Oakley is hung over the entrance to the Chamber and is in the form of a monogram of the letters of the word "Law." The other fifteen panels are arranged to form seven general themes of *Revealed Law*, *Law of Nations*, *International Law*, *Common Law*, *Law of Reason*, *Divine Law* and *Law of Nature*.

It is reported from Jerusalem that Solomon's Pools, one of the most ancient water-supply systems in the world, were filled again March 2 last and put in use for the first time in many hundred years. As the public reservoir of the city, the pools contain some 40,000,000 gallons, but the British High Commissioner in opening them, called attention to their unreliability and urged the installation of a modern system.

ART AND ARCHAEOLOGY



A DUCK-BILL PIPE FROM YUCATAN.

Last February the archaeologists of the Carnegie Institution, in excavating the floor of the Northwest Colonnade, the long-columned hall which flanks the front of the Temple of the Warriors' pyramid, Chichen Itzá, Yucatan, uncovered four fragments of a smoker's pipe which when fitted together formed a complete and magnificent specimen. The stem, broken into three pieces, was lying on the lowest floor level many feet below what is now the surface of the earth. Two feet or so away, in a cavity between two rocks of the filling material, lay the unbroken bowl. The pipe, made of red clay, is twenty-one inches long. The flaring bowl, still showing traces of smoke, is set back about three inches from one end. The projecting stem is shaped into the likeness of a duck's head. The head itself is hollow and contains a pellet of clay or of some other material, for the pipe rattles when it is shaken. This is the most remarkable small object so far found by the excavators at Chichen Itzá. It has been turned over to the archaeological department of the Mexican Government, who have placed it with many other exhibits found by Carnegie Institution workers in the Archaeological and Historical Museum in Mérida, Yucatan.

About the same time the excavators uncovered a remarkably well preserved Chac Mool figure, making the eleventh so far discovered at this site. These curious stone figures image one of the minor Toltec deities. They are always represented as a human form reclining on back and elbows, with knees drawn up, arms pressed tightly to sides and uplifted head turned to one side. The abdomen is flattened or hollowed out, presumably to form a receptacle for incense. The one just found is in perfect condition except for the nose, which seems to have been battered off instead of broken by a clean blow. It is about four feet long and stands upon a stone pedestal, a foot high, which is covered with stucco and painted red. The figure seems to have

had several renewals of plaster and to have been painted at one time blue and again white with vertical red stripes. The hair as carved in the stone is long and hangs down the back, being gathered together by a head fillet knotted behind with two little pendent tabs.

A prehistoric necropolis has been discovered on the island of Elba, near the town of Porto Ferrario, and is believed to date back to the time of the Trojan war. Many of the tombs are very crude, consisting merely of rough slabs of slate; skeletons were found in each tomb opened. The excavations are being continued, especially since, as the ruins of an ancient oven or furnace for iron-smelting have been found, it seems likely that further important discoveries may be made.

Le Vie d'Italia reports in its March issue that the English archaeologist Colonel Hardcastle has recently discovered new fragments of metopes at Selinunte, Sicily. They will be added shortly to the already beautiful collection in the Palermo Museum. The new finds

are considered of unusual importance since they belong to a period even more remote than the metopes from Temple C. The same number of the magazine carries notices of additional discoveries along the Appian Way, among them a group of statues, beautifully preserved, which include a herm of Dionysos, two undoubtedly portrait statues of women, a head of Esculapius and a number of interesting fragments.



A REMARKABLY WELL PRESERVED CHAC MOOL FIGURE UNCOVERED AT CHICHEN ITZA, YUCATAN.

GLOSSARY

A

(Complete for July-Aug. and Sept.)

- A"pi-na'ma:** the Accadian name of the month Arakh-samna, roughly corresponding to October; the Assy. name means "the eighth month".
- A"pi-na'na:** in Chaldean astronomy, the name of a fixed star.
- A'pi-on:** a Gr. grammarian and Homeric commentator, best known through his story of Androcles and the lion.
- A"pi-rak':** an anc. Bab. city whose site is not positively identified but which may have been Karok or Nisinna.
- A'pis:** the black bull-deity of Memphis and most important of all the sacred animals in Eg. myth., because he represented a reincarnation of the creator Ptah; he was born of a cow and a bolt of lightning; after death he was buried with great pomp and expense in his temple of the Serapeum of Memphis, and adored as a deity under the name of Osiris-Apis, or Serapis.
- a-pob'a-tes:** in Gr. mil. hist., a foot soldier who stood beside the driver of a war chariot to fight, or leaped from it as the conditions of battle required.
- ap'o-cha:** in anc. Ro. law, a receipt for moneys disbursed.
- ap"od-y-te'ri-um:** the dressingroom of a bath or palaestra in ancient times.
- A-pol'li-na'ri-an:** in classic Gr. times, pertaining to Apollo. **Apolline.**
- A-pol'li-na'ris:** (1) **A. "the Younger"**, Bishop of Laodicea, founder of Apollinarianism (or Docetism) and ardent opponent of Arianism; d. A. D. 390; (2) **A. Sulpicius**, a noted grammarian of Carthage in the II d century, A. D., and teacher of Pertinax and Aulus Gellius; (3) **A. Sidonius**, Caius Sollisu, A. D. 430-488; a Christian ecclesiastical writer and bishop of Lyons, noted for his political wisdom and geniality.
- A-pol'lo:** in Gr. myth., one of the most important and accommodative of the twelve major deities; son of Zeus by Leto, and twin of Artemis; usually worshipped as the god of light, youth, music, poetry, masculine beauty, prophecy, colonization, flocks, agriculture, medicine or healing, streets and roads; the universal helper and averter of evil, etc., he stood for the spiritual conceptions of ancient Greece at their noblest.
- A-pol'lo-do'rus:** the Vth century B. C. Gr. painter supposed to have invented chiaroscuro.
- Ap'ol-lo'ni-a:** in anc. Greece the festival of Apollo, held at Delos in years when the Delia was omitted.
- A-po'phis:** See Apopi.
- a-poph'y-ge:** (1) in archit., a concave curve rising from the base to the shaft of a column, or descending from the capital to the column; (2) in certain early Doric capitals, the hollowed molding below the echinus.
- A-po'pi:** the 4th king of the XVth (Hyksos) Dynasty, 1813-1778 B. C., the first of his line to assume importance; **Oeusrrre** was his Reed- and Hornet-name, meaning the "Great and Powerful One of the Sun-God".
- ap'o-tro-pai'on:** in anc. Greece, any magic charm or amulet preventive of evil.
- a-pox'y-om'e-nos:** in classic times, the wielder of a flesh-scraper in a bath or gymnasium.
- ap-par'i-tor:** in anc. Ro. times, the person who executed the orders of a magistrate.
- Ap'pi-an:** in Ro. hist., proper to the family of the Appii.—**A. Way:** the highroad 350 mi. long, from Rome to Brundisium (Brindisi), begun B. C. 312 by Appius Claudius Cæcus.
- Ap'pi-us Clau'di-us:** the Ro. consul and decemvir who was deposed and impeached for his seizure of Virginia as a slave; k. himself before trial (Cf Macaulay's *Lays of Ancient Rome* for the popular form of the story).
- Ap'ra:** a town of Syria supposed to have been the Ophrah of the Bible; mentioned in some of the Eg. papyri.
- a'pro:** a part of the funeral ceremony of anc. Egypt called the "opening of the mouth".
- Ap'sa-ras:** in Hindu myth., a lovely nymph usually described as the reward of a fallen hero taken to Indra's paradise, or as the consort of Gandharva; sometimes represented as 60,000,000 virgins whose duty it is to "solace the gods and the souls of men".
- Ap'su:** in Bab. myth., the Accadian name for Chaos, the father of all gods; literally, "the deep" or "the abyss".
- Ap-syr'tos:** Cf. Absyrtus.
- apt:** (1) the anc. Eg. name of the hippopotamus; (2) **A.**, the sacred name of the city of Thebes. **Aptu.**
- Ap'ta:** the "Horn of the World", the name given by the anc. Eg's to the southern extremity of the world as they knew it.
- Ap-te'ra:** a name of Anubis as "Guide of the Road".
- Ap'uat':** a jackal-headed god in Eg. myth., similar to but distinct from Anubis, and like him a guardian and guide of the dead.
- Ap'u-lei'us:** the II d cent. Ro. satiric author and philosopher best known for his *Golden Ass*.
- a"quae-ma-na'le:** (1) in early and mediaev. civilization, a water-pitcher or ewer, usually of uncouth shape, as a distorted or grotesque animal; (2) an anc. Ro. pitcher for water only.
- A'qer:** one of the magical serpents of Eg. myth.
- ar:** an anc. Eg. unit of land measure. **Aroua.**
- A-rach'ne:** in Gr. myth., the Lydian country girl who defeated Minerva (Athena) in spinning and weaving; scorned by the goddess, she hanged herself and was transformed into a spider.

The words below all appear in articles or book reviews contained in this issue. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

Genghis Khan: b. 1164, d. 1227; the Mongolian soldier who conquered N. China, Tartary and Persia, and whose ferocity caused more than 5,000,000 deaths.

Kublai Khan: b. 1214, d. 1294; the Grand Khan of the Mongols; after conquering China he established the Yuen Dynasty, with Buddhism as the State religion.

phallic: characteristic of or pertaining to the generative power of Nature, or its manifestations.

Timur: Tamerlane; b. 1336, d. 1405; famed as the Tatar who conquered both India and China.

yak: a grazing bovine of the higher part of central Asia, between the ox and the bison, domesticated by the Tibetans.

BOOK CRITIQUES

Handbuch der Kunstgeschichte, V, Die Kunst von 1800 bis zur Gegenwart. Von Anton Springer. Neunte, verbesserte u. erweiterte Auflage, bearbeitet von Max Osborn. Pp. xiv, 539. 32 plates in color, 4 photogravures, 653 illustrations in the text. Alfred Kröners Verlag. Leipzig, 1925. (24 mks) \$6.50.

The ninth edition of Vol. V of this popular history of art completes the recent revision of the entire *Handbuch*. The text has been entirely revised and the last section rewritten in harmony with the latest criticism; many new text-cuts have been inserted, the colored plates doubled from the preceding edition, and four phototypes of sculptural subjects added. It also contains a wholly new feature: a selected bibliography of books and magazines on art arranged to correspond with the chapters in the text, which is laid out in chronological sections.

It was, of course, inevitable that a German history of art should stress German achievement and be largely German in viewpoint. Nevertheless, the outlines have been drawn on a large canvas and the only criticism possible is in reference to the filling in of the details. On the whole Dr. Osborn's conclusions are judicious, and his choice of material excellent. He has given in this volume a clear, concise and authoritative account of the main features of European art since 1800, which for attractiveness has no equal in any other popular history.

It is interesting to Americans to learn how he has appraised art in the United States. With American collections of European art he seems to be quite unacquainted, as one example will show. While devoting many pages to the work of recent French painters, he makes no mention whatever of the Duncan Phillips Memorial Gallery's Daumiers nor of the superb collection of the works of Cézanne, Renoir, Matisse and others in the Barnes Foundation Museum at Merion near Philadelphia. Nor does he speak of the work of any foreign artist in America, such as the panel frescoes in the Boston Public Library by Puvis de Chavannes, which illustrate that artist's best period, when he was able to transcend all realistic vision. A brief summary of American painters is, for the most part, a mere catalogue of names from Mount to Dannats, with a little more space devoted to Whistler, who is praised as a

"phenomenon of international character". The only American sculptor named is Saint Gaudens, rightly called the "most important". American architecture is also slighted, and impatience is manifested with the sky-scraper type, of which only the Equitable Building in New York is shown. No mention is made of war memorials, either here or abroad. The illustrations leave nothing to be desired, and the 12-page index is admirable. In fact, the *Handbuch*, brought up to date in its new dress, has no rival in any language as a popular account of the whole field of art from Egypt to our time.

WALTER WOODBURN HYDE.

Tawny Spain. By H. C. Chatfield-Taylor. Pp. xii, 158. 4 etchings by Ada C. Williamson. Houghton Mifflin Co. Boston and New York. 1927. \$3.00.

Spain may well wish to be spared most of her friends. It is hardly likely that any other country in creation has suffered so for centuries through partial understanding, bad judgment on the part of friend and enemy alike, deliberate misrepresentation, and stupidities. Possibly the strength and flavor of Spanish personality has something to do with this: character is invariably susceptible of misconstruction. So it is more than easy for even the best intentioned of books to convey to the reader ignorant of Spanish life and customs a picture which contrasts unfavorably with the descriptions of other lands and peoples which have not a tithe of the Peninsula's importance, beauty and charm.

Mr. Chatfield-Taylor's present volume is a book of this type. The author gets off on the wrong foot by prefacing his work with the statement that the sketches making the basis for the volume were magazine articles, written no less than 31 years ago, and republished in 1926. That he has rewritten them so thoroughly that "scarcely a sentence remains untouched" does not change the point of view; nor do the two visits he has made to Spain during the past three years. His first chapter, "The Spaniard", is also as unfortunate as it is in the main true: a disconcerting example of the wrong way to sketch a proud and unconquerable people's development. This peculiar strain, indeed, permeates the entire work. It is a pity, for Mr. Chatfield-Taylor

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knows his Spain, and despite his incurably American superiority conveys a great deal of solid fact. The only equivocal statements occur in his historical references, and a careful perusal of every word in the book makes the present reviewer, himself with a quarter of a century's first-hand knowledge and study of Spain, regret sincerely that a volume with so many good points should be marred by obvious flaws.

A. S. R.

The American Indians and their Music. By Frances Densmore. Pp. 143. 5 illustrations, 8 songs. The Woman's Press, New York, 1926. \$2.

This little book is artistically brought out by the Woman's Press. The author while treating briefly of languages, arts and crafts, ceremonies, dances, games, archaeology and history, leads the reader pleasantly into the little known realm of Indian music, which she presents with her well known literary skill. Her extensive studies among the tribes, and especially in this otherwise neglected field, are recorded in many publications, scientific and popular, but this little book brings together in attractive form the substance of these studies, embodying also much valuable information regarding tribes, many of which have received but slight attention from ethnologists. The book will be read with interest and profit by the people generally since it satisfies both scientific and popular requirements.

WALTER HOUGH.

Picturesque Canada. By Louis Hamilton. Pp. xxxiii. 1 map, 288 plates. Brentano's, New York. 1926. \$7.50.

With a great country that stretches from the Atlantic to the Pacific and from latitude in the south corresponding with that of Rome, to far beyond the Arctic Circle in the north, with every variety of climate, scenery, mountains, lakes and rivers, Canada is certainly a land to be reckoned with.

This German-printed book by Louis Hamilton with its wealth of illustrations—288 of them—shows the vastness, varied industries, agriculture, architecture and majesty of our neighbor that lures the sportsman with rod and gun, the summer idler, or the student of ethnology. As Canada is peopled by many nationalities, one can study man there in his earliest abodes in wood and plains, as well as in mansions and castles on the hills.

The introduction to the volume, though short, gives a historical sketch of Canada that is illuminating, and now that the population is nine million (according to the census of 1921) and sends its minister to the United States, we should know more of our friends to the North. The photogravures are exceptionally good and picture the charming little villages of Prince Edward Island, the great locks in the rivers, the falls, wheat fields, cattle ranches, the lovely Lake Louise and the magnificent mountains of British Columbia.

HELEN WRIGHT.

The Lady of the Lotus, Rup Mati, Queen of Mandu; a strange tale of faithfulness, by Ahmad-ul-Umri. Translated with introduction, notes, etc. (and illustrations from miniature paintings and photographs) by L. M. Crump, C. I. E. Pp. xiv, 96. Oxford University Press, London and New York. 1926. \$6.

This romantic and tragic tale, founded on fact, recounts the devotion of the heroine, Rup Mati, to her lord Baz Bahadur, last ruler of Malwa in west central India, who was overthrown by the rise of the Mogul power in the XVIth century under the great Indian Emperor Akbar. The artistic reproductions in color from native miniatures of the period and the photographs of archaeological remains connected with the historic story enhance the merit of the work.

From Indian annals we know that one of Akbar's generals defeated Bahadur in battle in 1561. Imperiously the swaggering general demanded the love of Bahadur's beautiful and devoted queen as a reward for his victory. Believing that her lord was slain, she pretended to yield to the victor's claim and arrayed herself in bridal attire; but as the conqueror entered the silent chamber he found her lying dead, having taken poison in order to follow her beloved liege. In the sad words of the tragic tale as translated, "she died a martyr to faithfulness and an example to the sect of overs."

This story, which still abides in the hearts of the provincial folk of Malwa, inspired the Turkoman writer Umri, who visited India a generation after the fatal event, to give it literary form in Persian about the year 1599. His manuscript seemed to have been irretrievably lost, but Mr. Crump, who knew of the manuscript, gives a fascinating account of his search, which resulted in finding, not the original, but a transcript made some years later. Mr. Crump makes special acknowledgment to

ART AND ARCHAEOLOGY

local Persian and Hindi scholars for help in the quest and for aid with the translation.

It is possible that three of the miniatures he recovered may have come from the original manuscript of Umri, but the translator, while entering a plea, leaves it for the acumen of specialists to decide. At all events, in a few instances the delicate portraiture that grace the present volume bear attributions as "the work of" known miniaturists of the period of Akbar and later—such a technical designation being employed by Mogul artists in signed paintings. Students of Persian art will be interested in the frontispiece with Govardhan's name (early seventeenth century) and also in the unasccribed miniature, portraying the heroine and her lord, that faces page 47.

The ten photographs taken from Mandu, a city now in ruins, should attract the attention of the archaeologist who is interested in the great edifices of India's past as well as in the romantic tale of Rup Mati's love for Baz Bahadur.

A. V. WILLIAMS JACKSON.

The Social and Economic History of the Roman Empire, by M. Rostovtzeff. Pp. xxv, 695. 60 plates. Oxford University Press, London and New York. 1926. \$15.

A History of the Ancient World, Vol. I: The Orient and Greece. By M. Rostovtzeff. Translated from the Russian by J. B. Duff. Pp. xxiii, 418. 89 plates, 36 figures, 5 maps. Oxford University Press, London and New York, 1926. \$15.

No one who sees the beautifully printed and profusely illustrated *Social and Economic History* will fail to envy those fortunate enough to possess a copy, while those who read it will scarcely be able to put it down until the last absorbing chapter in the tragic history of the decline of ancient civilization has been finished. Despite its name, the work is in reality an account of the various stages in the economic and social deterioration of the Roman Empire, prefaced by introductory chapters which summarize Rome's development before the Flavian period.

From the age of enlightened monarchy when civilization and government were based on the too-narrow foundation provided by the bourgeoisie of the prosperous city-states to the time when class war had brought all to a dead level of servitude, though not of equality, we see the peasants (and occasionally the city proletariat) chafing under their burdens, learning to hate privilege as it was entrenched in the cities, and with a blind impulse using the army

which they had come to man and officer as a means of destroying all possibilities of prosperity for both themselves and the class they considered their oppressor. In this class antagonism lies the secret of Rome's decline, if we interpret correctly the mind, or rather the heart, of the author—for the reader instinctively feels that the tragic drama which is developed within the pages of this volume has sprung from his very heart.

The fall of the bourgeoisie, sum and substance of civilization in all its forms, the foundation on which rested the over-heavy fabric of the Empire, carried with it the fall of those who struck it down in their unseeing despair. The sympathy of the author and of his readers is aroused by the sufferings of the class to which civilization owed both its existence and the possibility of progress. Yet the fate which the bourgeoisie suffered was not undeserved. They are indicted as drones, fattening upon the labor of others. Their *raison d'être* disappeared when they ceased to lead the world toward a higher and better civilization. With the cessation of progress came despair and hate on the part of the oppressed, feelings not unwarranted. Regarded thus, the fate of the victorious peasants was the more tragic because undeserved.

As may be seen from the foregoing paragraphs, Rostovtzeff accepts none of the current theories as to the causes of the downfall of the Roman Empire. The volume ends with a statement "that the main phenomenon which underlies the process of decline is the gradual absorption of the educated classes by the masses, and the consequent simplification of all the functions of political, social, economic, and intellectual life, which we call the barbarization of the ancient world", followed by a warning that "violent attempts at levelling" do not uplift the masses but accelerate barbarization; and a query, whether any civilization can endure after it begins to penetrate the masses. One may well ask in return whether the pessimism manifest in these final sentences, and the theory of decline on which it is based are not open to the charge of *non sequitur*.

In the matter of details the author shows a mastery which staggers his readers. Although they may not always agree as to a given point, they must marvel that one man has had the time and energy to read the evidence and to form opinions on the thousand and one problems connected with his subject, and finally, the acumen to bring them into coherent relationships.

ART AND ARCHAEOLOGY

The various chapters of Rostovtzeff's second book, the first volume of a *History of the Ancient World*, took shape as lectures to a freshman class at the University of Wisconsin. This explains much of their character, their brevity, their sacrifice of details for broad generalizations, and the choice of topics. The book is not long. Only about three hundred pages are actually devoted to text. To bring the history of five millennia into such a compass requires drastic methods of selection and compression, and since it is difficult to compress without distortion, at times the literal meaning of the author's words seems not to correspond to the facts themselves. Approximately two-fifths of the work are devoted to the oriental monarchies, the rest to Greece. In this volume also the chief interest of the writer is social and economic, for political history in all periods occupies about two-thirds as much space as the other aspects of ancient civilization taken together.

In both volumes the great services of archaeology to the historical student are apparent on every page, especially in the extraordinary number of excellent plates, chosen with care to illustrate the text—including coins, wall-paintings, mosaics, vases, and objects of many sorts found in widely scattered excavations. The author's description adds much to their usefulness. More than a quarter of the bulk of the first volume and about a half in the second is due to these plates.

In conclusion the reviewer wishes to repeat as his own a judgment expressed by others. Rostovtzeff's *Social and Economic History* is the greatest contribution to our understanding of the Roman Empire that has appeared in many years. His *History of the Ancient World* will be very useful to many, both college students and general readers, who wish a brief introduction to ancient civilization in its various aspects.

ALLEN B. WEST.

The History and Civilization of Ancient Megara. Part I: By E. L. Highbarger. The Johns Hopkins University Studies in Archaeology, No. 2, edited by David M. Robinson. The Johns Hopkins Press, Baltimore. 1927. P. xv, 220. 6 illustrations. 1927. \$2.50.

Dr. Highbarger has written an interesting book on an interesting and important subject. In fifteen chapters it deals with "Topography and Monuments", "Cults", "The Mythical Kings and the Heroic Age", "The Dorian

Invasion and the Beginning of the Megarian State", and finally "Megara During Hellenistic Times". The preface promises in the near future a second volume which "will complete the history, will contain additional chapters dealing with Megarian civilization and character, and will include a Prosopographia Megarensis and complete indices".

The present volume contains a great deal of useful material collected with painstaking industry from a great variety of sources, ancient and modern. At least as a compendium of material for historical study it should be received gratefully. As an historical sketch, however, the book has some serious defects. There is not much critical examination of the sources. To a large extent the old, uncritical method is followed, by which the statements of ancient writers are collected and combined in a kind of mosaic; if the pieces do not fit together very well, parts of them are chipped off. The various heroes of the prehistoric period are, of course, treated as legendary; but historical deductions are made from the legends, "although", as the author says on page 68, "it will not always be possible to determine the precise value of the individual story in itself". If the stories seem reasonable, they are accepted as probable or at least possible; if not, they are sometimes rationalized.

In dealing with the periods after 700 B. C. the author is on much safer ground. Theognis, being a Megarian, is naturally a principal witness. But Dr. Highbarger does not seem to recognize that the verses which have come down to us under the name of Theognis have been brought together from a variety of sources, including Solon, and that with many of them Theognis had nothing at all to do. There are some very questionable statements, as on page 124—"The men of the hills, who represented the democrats"; and some contradictions, as on pages 108 and 109. In the main the chapters on "Colonization", "The Megarian Decrees", and "The Peloponnesian War" are very good. But a good deal of the second half of the book, beginning with Chapter VII, consists chiefly of selections from the standardized traditional history of Greece, applied as far as possible to Megara, without much criticism and without much evidence to justify the application. In particular the last two chapters, on "The Fourth Century" and "Hellenistic Times", are very superficial.

WM. K. PRENTICE.

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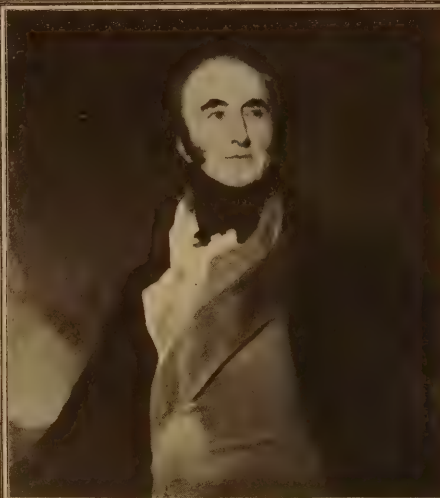
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SILENUS, THE OLD TUTOR OF BACCHUS.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIV

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RECENT ACQUISITIONS OF CLASSICAL SCULPTURE IN THE ROYAL ONTARIO MUSEUM

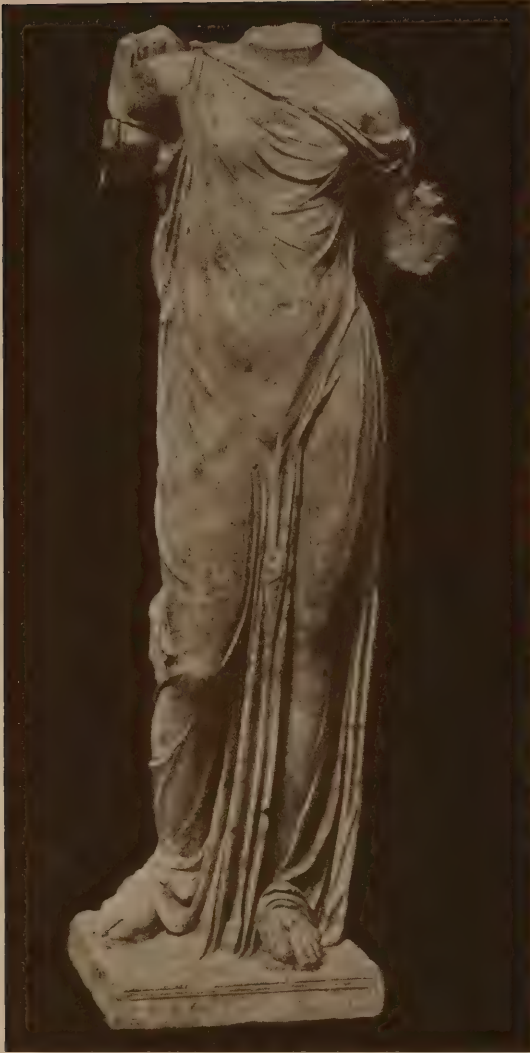
By CORNELIA G. HARCUM

THE Royal Ontario Museum will probably always be best and most widely known for its colossal Chinese Collection. However, from the beginning of its short but active career, the Museum has been endeavoring to acquire also a representative collection of classical art. Its strength in this department is greatest in the things which illustrate the daily life of the Romans, especially as lived in the province of Egypt. The Museum has also, however, a considerable collection of Greek vases—of which a catalogue is now ready for publication—and among other things, Greek and Roman coins, terra cottas, bronzes, a Romano-British Collection, and many examples of Coptic weaving. For a young museum with modest means the acquisition of classical sculpture presents the greatest difficulty, a difficulty which becomes increasingly great with each passing year. Therefore the Royal

Ontario Museum has been very fortunate during the past two years in acquiring a number of pieces of sculpture, some of which are illustrated in the present article. Space permits only the briefest mention, but perhaps pictures will tell the story more effectively than words can.

By far the most important recent acquisition of classical sculpture is a marble statue of the type which has been called the Venus Genetrix. The figure, which is of a fine-grained white marble, is about three-fourths life-size. The slender, youthful goddess stands in a graceful, easy pose with her right knee bent and her weight thrown on her left foot. She is clad in the simplest possible garment, a long, sleeveless, trailing chiton of thin, transparent material which clings very closely to her body and reveals with heightened charm every contour of the lovely form beneath. It serves, as

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CHARMING STATUE OF THE TYPE CALLED THE VENUS GENETRIX.

has been aptly said, as a mirror of the body. Completing the costume, at the back, was a mantle of heavier material which not only clothed, but also furnished a background for the figure. The well known statue of the Venus Genetrix in the Louvre and a small terra cotta found at Myrina enable us to restore the missing parts: the head, the right arm holding up one corner of the mantle, and the left arm and hand

which probably held an apple. The figure has been broken crosswise in several places, but the only restorations are the right foot, part of the folds of the drapery between the legs and at the left side, and a few small pieces.

The extraordinarily large number of replicas of this type which are known today indicate that the original must have been one of the most famous statues of antiquity. In 46 B. C., Julius Caesar dedicated a temple in his forum at Rome to his famous ancestress, and Pliny tells us that Arcesilaus made a statue of Venus Genetrix—that is, Venus as ancestress of the Julian race and patron goddess of Rome—for that temple. Hence the type was first assigned to that sculptor. However, it was soon noted that the statue in the Louvre represented a much earlier style than that shown on the coins, and Furtwängler identified it as a copy of the famous Venus in the Gardens by Alcamenes, a pupil of Phidias. Arcesilaus may have taken this as his model for the later statue. Certainly the Toronto statue and others of this type show characteristics of Vth century sculpture.

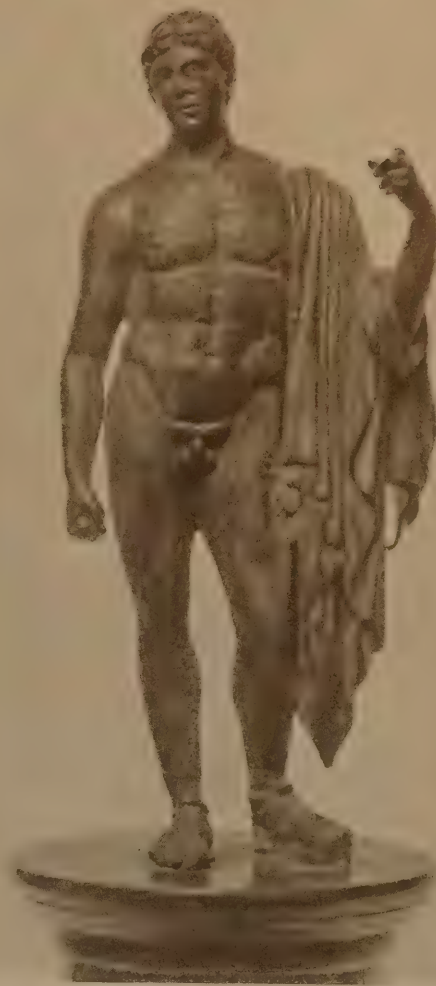
Of the smaller sculptures which have come to Toronto recently, perhaps the most interesting is a bronze statuette of Hermes (Ht., 6 in.) formerly in the collection of the late Sir Wyndham Francis Cook, of Richmond, England. The god, whose curling hair lies close to his head, stands with his weight resting on his right leg. He wears sandals and has his chlamys thrown over his left shoulder. In his right hand are remains of a purse, one of the symbols of Hermes as god of commerce and of gain, and in his raised left hand he originally held the caduceus or herald's wand. The eyes and the nipples are inlaid with silver. The model-

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ing of the back is particularly fine. The representation of Hermes holding a purse, which proclaims his character as enricher of men, was a very popular one in antiquity, and is found especially in Roman and Gallo-Roman bronzes.

This general type is known from a number of figures, the finest of which is a bronze statuette in the British Museum showing the god wearing a chlamys (restored), sandals, and a Gaulish *torc* (collar) of twisted gold round his neck, and holding a purse in his right hand. Walters thinks this remarkably fine little figure may derive from an original of the time of Lysippos. Furtwängler, however, refers the type to Polycleitos. The Toronto statuette, which is rather more stocky and less delicate than that in the British Museum, certainly shows Polycleitan influence. Though probably Græco-Roman workmanship of the Ist or IId century A. D., it possibly goes back to an original of Polycleitos, although we have no definite information that that sculptor made a statue of Hermes.

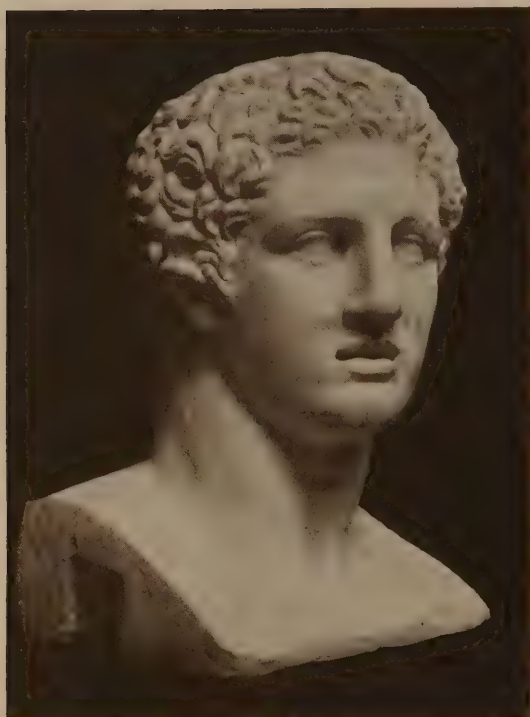
From the collection of the late Earl Brownlow, at Ashridge, England, comes an exceedingly virile head from a herm (Total Ht., 16¼ in.) which, judging by the massive muscles of the neck and the emphasis on physical strength and perfection rather than on intellectual or spiritual refinement, may represent a youthful Heracles, or possibly merely an athlete. Certainly the type is athletic. The broad skull is covered with crisp, curling locks which form a mechanical wheel-shaped design at the back. Their grained treatment suggests a bronze original. The features emphasize the animal rather than the spiritual side of the face, but there is no suggestion of mere brute force even in the massive neck, and the eyes have a serene expression. The head repre-



BRONZE STATUETTE OF HERMES AS GOD OF GAIN.

sents physical strength and well-being without regard to intellectual qualities; it has both dignity and sincerity to recommend it. The fine-grained marble has been rather too much cleaned but shows no restorations. It is probably a good copy of the Ist century A. D. of a Greek original of the latter half of the IVth century B. C., in which characteristics of several sculptors may be seen, but in which Scopas influence is perhaps the most prominent.

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VIRILE HEAD, PROBABLY OF A YOUTHFUL HERACLES.

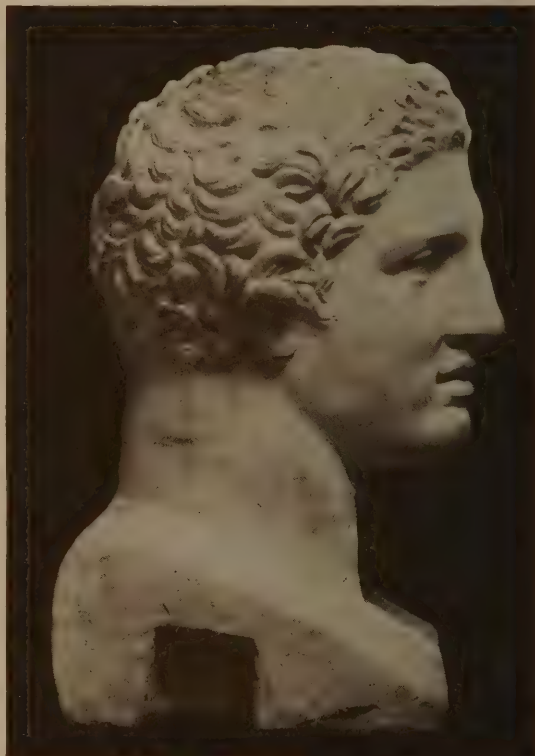
To the Donaldson Collection, mentioned previously, formerly belonged the head and upper part of a large statue (Ht. $26\frac{1}{4}$ in.) of a youthful Dionysos which, although Græco-Roman in execution, evidently takes some of its inspiration at least from work of the IVth century B. C. The part of the right arm which remains shows that it was raised and, judging by several complete figures of Dionysos, the hand was probably holding up a bunch of grapes. The expression is one of dreamy repose. The right eyebrow, nose, chin, and the connecting piece between the neck and bust are restorations.

Probably of Hellenistic date is a youthful male torso (Ht., 25 in.) possibly representing an Eros or a young satyr who stood with his weight on his right leg, his body inclined slightly

toward his left side. Certainly the rhythm of the figure, the smooth texture of the skin, and the soft yet firm appearance of the flesh suggest this period.

Greek work of the early IIIrd century B. C. is represented by a small head (Ht., $6\frac{3}{4}$ in.), apparently of Aphrodite, which has a certain charm of its own notwithstanding the pitiful mutilation of the nose and chin. The rendering of the face and neck are quite delicate, and the hair is bound with a fillet and treated in the sketchy manner typical of the school of Praxiteles. The rather mottled appearance of the marble is due to traces of wax impregnation.

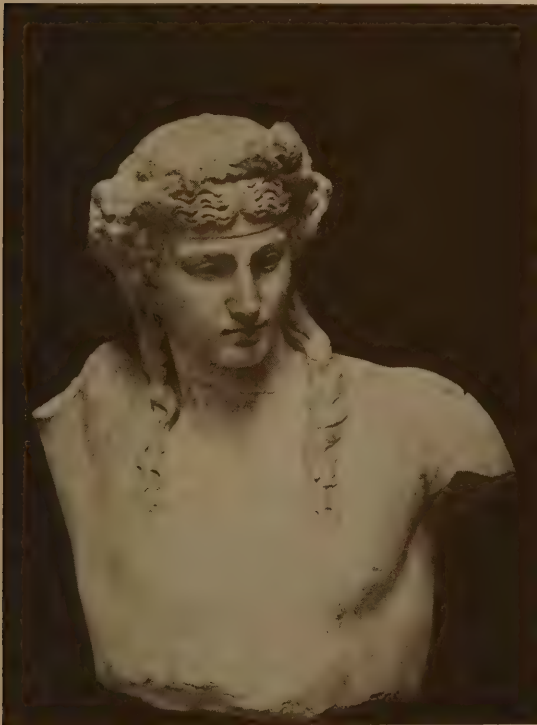
In recent years renewed interest has been felt in the Greek poet Menander (342-291 B. C.) owing to the dis-



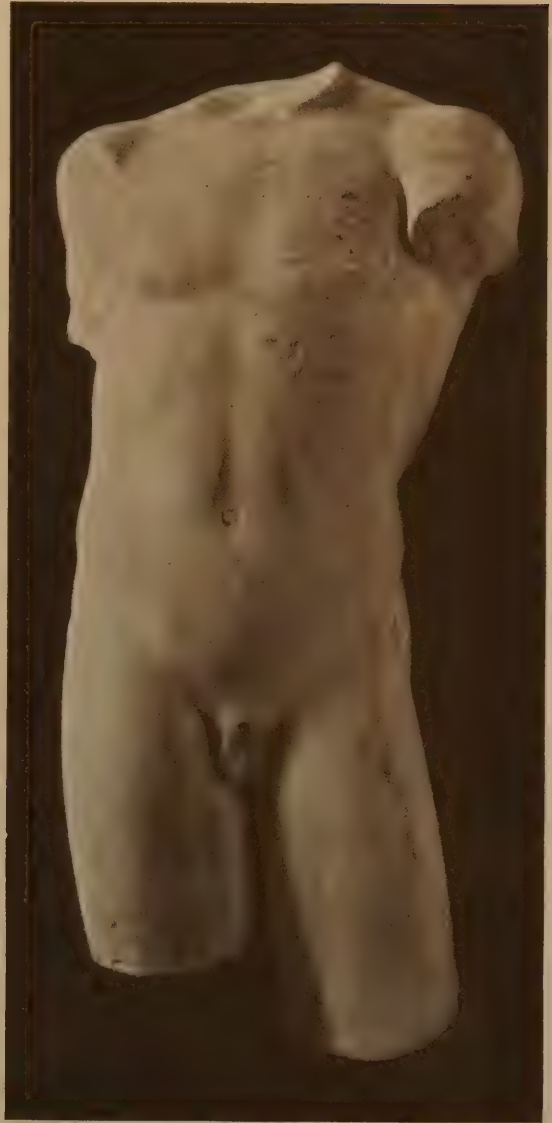
HERACLES, SIDE VIEW.

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covery of the Cairo papyrus, in 1905, containing portions of five of his comedies, and also to later finds of parts of his plays. Therefore the Museum has been very fortunate in securing a portrait head (Ht., 12 $\frac{3}{8}$ in.) of this "shining star" of New Comedy which apparently represents him at his best. The left side view, especially, shows the masterly rendering of a dignified face with great sensitiveness and nobility of expression. It is difficult to put into words the lifelikeness of the temples, the cheeks, the corners of the mouth. Every detail makes its contribution in portraying the character of the poet. Although the head, which is of fine-grained white marble, has been cleaned and apparently repolished in modern times none of the fineness of the modeling has been lost. The workmanship is probably Græco-



IVY-CROWNED HEAD AND UPPER PART OF A STATUE OF DIONYSOS.



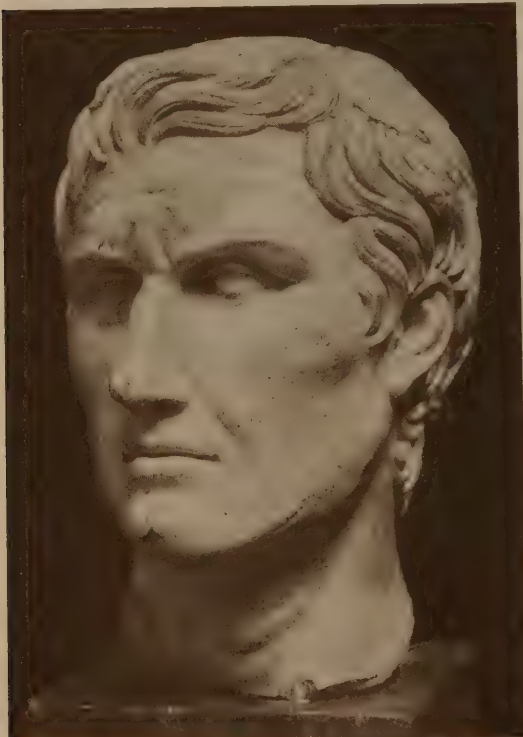
YOUTHFUL TORSO POSSIBLY OF A SATYR.

Roman, but as Prof. David M. Robinson says, in *The Bulletin of the Royal Ontario Museum of Archaeology* (January, 1926), where the head was first published: "The type goes back in all probability to the statue which was erected in the theatre of Dionysus in Athens the date of the original was not far from 291 B. C., the year of Menander's death. . . . The modelling

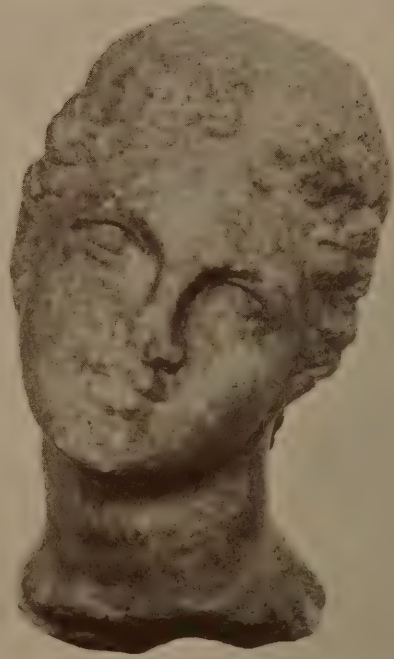
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is fine and delicate, truer and subtler than in most of the other replicas, especially in the treatment of the skin to suggest sensibility."

To the 1st century A. D. probably belongs a figure of Autumn (Ht., 27½ in.) clad in a chiton fastened by a brooch on each shoulder, and an himation. The Ionic sleeves are caught at intervals by smaller fastenings. The drapery is blown back in lovely wind-swept folds which recall somewhat the work of the Nereid monument in the British Museum. In front of her, Autumn holds a collection of her fruits, including especially apples and grapes. Both figure and fruits were carved of a single block of marble; the hands and arms were made of separate pieces and attached. The treatment of fruit seems to point to the Augustan period.



PORTRAIT OF THE POET MENANDER.



HELLENISTIC HEAD, PROBABLY OF APHRODITE.

A delightful little Roman Cupid (Ht., 39 in.), although not of exceptionally fine workmanship, and unfortunately much broken and restored, charms everyone by his contagious smile. He stands at ease beside a short column with his quiver, which identifies him as Cupid, upside down behind his right leg; he may possibly have been drawing his bow. The statue was probably a tomb figure for a Roman child, about six years old, who was represented as Cupid. It has not the characteristics of an earlier infancy, as the head is in correct proportion to the body, and the little body, though well rounded, is not too chubby; while sturdy, it has yet a delicate slenderness. The back is well modeled. Restorations are most of the plinth beneath the figure, the lower part of the column,

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PORTRAIT BUST OF A ROMAN LADY OF THE THIRD CENTURY.

the top of the head, parts of the left leg and right hip and other small pieces. The figure, which is of rather coarse-grained white marble, was probably made during the 1st century A. D.

To the Roman period also belongs a marble head (Ht., 15 in.) of Silenus, representing the old tutor of Bacchus with a brusque, rather troubled expression, unkempt mustache, and shaggy beard. His brow is deeply furrowed, both by horizontal lines, and by wrinkles just above the nose which give a scowl to the face. He is crowned with a wreath of ivy leaves and berries, and is apparently becoming bald. The end of his nose, usually represented on Silenus as snub, has been restored, probably in a more symmetrical form than was the original. Part of the left eyebrow has also been restored. The drill has been freely used on the beard, the hair, and

the bunches of ivy berries. The head is Roman work, probably of the 2nd century A. D.

A very good example of the realistic portrait sculpture in which the Romans were masters appears in a life-sized draped marble bust (Ht., 20½ in.) of a Roman lady from the Donaldson Collection. She wears a necklace, large pendent earrings, and has a discontented, rather unhappy expression. The eyebrows are plastically indicated, and the iris and pupil incised. Unfortunately the nose, mouth, and chin have



AUTUMN WITH AN OFFERING OF FRUIT.

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been restored, thus rendering absolute identification uncertain. The arrangement of the coiffure, however, places the date of the bust probably between 220 and 235 A. D. The hair is parted in the middle and drawn back over the ears (those features being in style at that period, as they have been only occasionally recently, and were not always in ancient times) into a kind of broad queue shielding the nape of the neck, and arranged in a broad, flat braid low on the back of the head. A loose lock is left in front of each ear, and stray strands appear also on the forehead. This style of headdress, with slight variations, was very popular during much of the first half of the IIIrd century. It may be seen, to cite only two of the many examples, on the Julia Mamaea, mother of the emperor Severus Alexander, in the Vati-

can, and the so-called Orbiana, his wife, in the Louvre. The hair of the Toronto lady has a less decided wave than many of the other examples. In this respect it resembles somewhat that of a woman of the time of Julia Mamaea, in the Capitoline Museum.

In addition to the pieces described, the Museum has received recently a life-sized, draped figure of a woman, a head of Athena, the torso of an Eros, and another youthful torso, a large head of Roma with crested helmet, a fragment of a sleeping Cupid, a fragmentary relief showing a soldier and a priest, several small reliefs which include a lion hunt, a small terra cotta plaque picturing Hecuba mourning for Hector, and a number of small marbles, terra cottas, and bronzes ranging from the sixth century B. C. to Roman times.



IN THE GREEK ROOM

*Broken and stained and old, wrenched from the earth
That covers and forgets all perfect things,
These lordly images from Grecian springs
Wear the full glory of their artist birth.
Broken and old and stained, a secret mirth
Is on their lips, and in their fragment wings
The airs of flight. A pride and calmness clings
To them—the mark of an immortal worth.*

*What if they spoke? What if their marble hands
Could move, their maimed and marble feet could walk?
What unknown grace of speech and life would be?
And could we bear again the brute commands
Of our own days—the dull, unsubtle talk?
Better that dream we should not know, or see!*

—HENRY BELLAMAN.

THE LOST TOMBS OF CANOSA

By ALMA REED

IN the unrivalled collection of Grecian and south Italian ceramics in the National Museum of Naples, a group of huge, ornate vases registered as Canosine holds special attraction for the average visitor. These eleven vases range in height from three to five feet, but their claim to distinction does not rest upon extraordinary size alone. Intricate, fantastic designs of painted and plastic decoration, and general technical excellence, entitle several of them to a high place among the prolific art creations of Magna Græcia.

The word Canosine indicates that the vases were found at the site of ancient Canusium, one of the two most important cities of Daunian or Pelasgian Apulia. But it gives no hint of the story behind their discovery—the strange story of the lost tombs of Canosa.

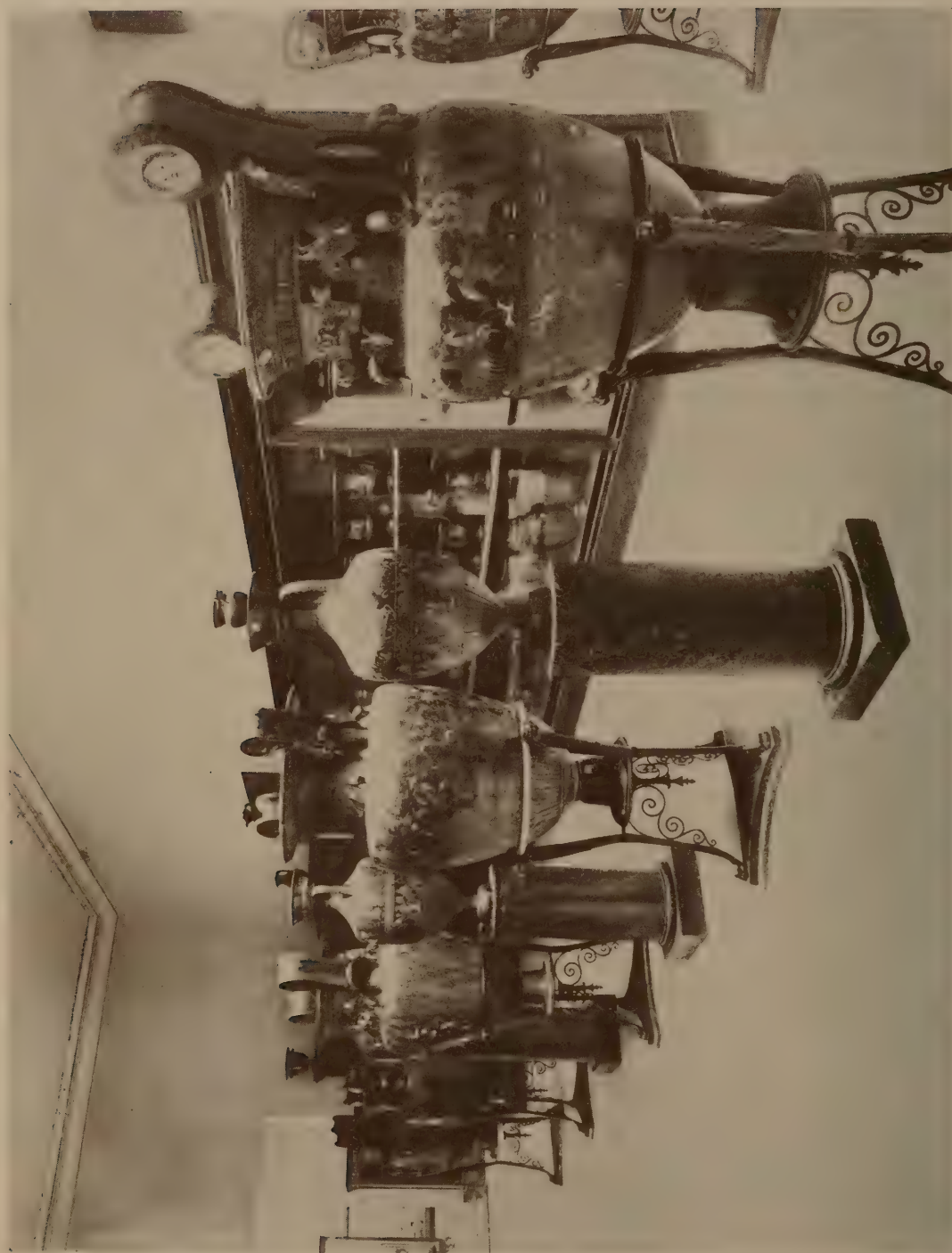
Completely vanished from human sight are these pompous funeral houses of Canusium's rich and mighty. For a decade they contributed generously of their treasure, to enrich forever our knowledge of a dead civilization. Then they disappeared, without leaving so much as a trace upon the soil. Their secret is closely guarded by the steep, rugged hill that rises above the fruitful valley of the Ofanto, and bears upon its summit the modern town of Canosa. For only in its silent memory is marked the spot where the earth—weary, perchance, of man's looting—swallowed up the remains of that which had been so trustfully consigned to its eternal keeping by other men in those remote Apulian times.

Canosa's tombs elude modern archaeology, but fortunately sketches and

descriptions of them remain. There accidentally came to light a few years ago in the Museum of Naples, during an attempt to locate the original plans, maps and drawings made by the Bourbon architect, Carlos Bonucci, who supervised their restoration between 1853 and 1858. The search for the Bonucci records was conducted over a long period by Dr. Vittorio Macchioro of the Royal University of Naples. It is still in progress, but the Italian scholar recently admitted to me that these previous documents, with the exception of a few of Bonucci's letters and two drawings showing the subterranean plan of the tombs, are unquestionably to be considered lost. "Certainly they do not exist," he explained, "in the archives of the Museum, nor in the archives of the State of Naples, where I have looked for them in vain. There yet remains, however, one vague hope: that they are conserved in the Royal Palace, where they should be among papers regarding archaeological discovery."

The lost tombs of Canosa were discovered in 1844, and, soon after, stories of their splendor and tangible proof of it—in the way of rare vases and furnishings—reached the Bourbon Court. Nine years later, Charles III ordered the restoration of the remarkable sepulchral chambers, constructed on the plan of private dwellings, with connecting rooms, wall-paintings, and facades that resemble those of Pompeian houses.

Bonucci's letters to his royal employer, reporting the discovery and shipment of the vases, serve to identify both the Naples group and the very



VASES FROM THE "LOST CANOSINE TOMBS" IN THE NATIONAL MUSEUM OF NAPLES.

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fine specimen—bearing a painting of the infernal regions—now in the Munich Museum. It found its way there as a result of Bourbon generosity to a Bavarian prince. We have, too, some “Notes of Travel” written by the architect and published in the *Poliorama Pittoresco*, in 1854. This article tells of the inauguration of the work and is illustrated with drawings of the exterior of one of the tombs and of a restored interior view. But most of our knowledge of the lost tombs is due to a more comprehensive, if slightly inaccurate account, from the pen of E. Wredford, an English traveler, who visited Canosa during the progress of Bonucci’s restorations. His description and several accompanying sketches appeared in the *London Illustrated News* in 1855. The article was translated and reprinted by the *Poliorama Pittoresco* the following year.

A note attached to Bonucci’s plan of the subterranean chambers states they were discovered “at the end of the Vito Langrasta, one-sixth of a mile distant from habitation”. But this meagre information fails to reveal the site, although it is now believed that the missing maps and charts would place it among or near a vast mass of unexplored ruins in a western suburb of Canosa known as Il Tauro.

The brief descriptions gleaned from Bonucci’s letters and from his “Notes of Travel”, give, however, this vivid picture of the lost tombs as he knew them:

“The portion of the hypogeum at present unearthed is traversed by a short stretch of subterranean road. Along its sides are doors which narrow towards the top after the Egyptian and primitive Grecian style. Following one another as though they were the doors to so many dwellings, they are adorned

by pilasters backing half-columns with polygonal fluting of the Ionic order. A light wreath is sculptured between the volutes of the capitals. The street is closed at one end by another funereal house that shows the same type of entrance and exterior decoration. Each of these entrances opens upon a room, nobly covered by a ceiling with beams sculptured from the same great mass out of which the whole hypogeum was hewn. The vaults are polished. A second room, and sometimes a third, is always found in diminishing proportions. A wall parallel to that of the principal entrance divides the rooms. It is adorned with Ionic columns, and paintings consisting of white squares upon a red background. In the squares are painted birds with human faces—sirens, or harpies, perhaps, such as are frequently observed on vases commonly called Egyptian, but now designated as Tyrrhenian-Phoenician by the French archaeologists.

“Not many paces from these sepulchres looms the prospect of a masoleum more magnificent than the others, if, indeed, it had not been one of the principal entrances to the whole hypogeum. Its first series of four columns are Paestum-Doric, with capitals, triglyphs and entablature of the ordinary marble of the country. These are surmounted by five other Ionic columns of well-conceived proportions. The door is of stone, sculptured in squares. Two niches with red background are seen between the Doric columns. In the one on the left we found a terra cotta statuette.”

Wredford’s drawing of a restored interior view of one of the tombs corresponds to a general description in Bonucci’s “Notes of Travel”. “One or more skeletons”, he relates, “were found in the middle of the first room,



ON THE LEFT, HUGE, ORNATE VASE TAKEN FROM ONE OF THE LOST TOMBS OF CANOSA, MUSEUM OF NAPLES.

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dressed in their armor, or in their precious ornaments. Painted vases of all heights and shapes, furniture of many kinds, and utensils of various sorts and metals, were recovered around the bodies."

The political turmoil that uprooted Italian thrones during the late fifties and ushered in the United Kingdom, terminated Bonucci's work, and probably accounts for the disappearance of the documents. At any rate, the attention of archaeology was not turned toward his unfinished task until a few years before the world war, when Dr. Macchioro published his *Chronology of Canosine Vases*. But it was then too late. A half-century of neglect had completely obliterated all clues that might have led to the finding of the lost tombs, while, by a singular coincidence, the records had vanished from the archives of Naples.

Dr. Macchioro assigns the vases of the lost tombs to the late Apulian period, somewhere in the first half of the IIIrd century, B. C. They were among the last of the finer red-figured painted vases. The art gradually declined for another century and a half, finally to give way to industry when glaze relief decorations made with the help of molds were introduced.

In the "sirens or harpies" of the hypogeum's wall frescoes, mentioned by Bonucci and sketched by Wredford, the Italian scholar sees proof of Corinthian origin. Bonucci's attempt to link the motif to Egyptian vases is explained by the fact that the Neapolitan archaeologists of the day believed the Corinthian style to be an Egyptian imitation. Dr. Macchioro maintains that the tombs clearly show Corinthian elements; in other words Oriental elements, or those of direct Oriental derivation. This seems to him all the more conclusive when

placed in relation to certain distinctive architectural features, especially the doors, which narrowed towards the top in the Egyptian or Oriental fashion.

Strabo, however, in the account of his visit to Canusium, suggests quite another theory—and a local one—for the origin of the motif of the bird with the human face. He states that the emporium of the Canusitæ—on the high road from Beneventum to Brundisium, ninety *stadia* from the mouth of the river Ofanto—and the neighboring Argyrippa, were once the most important Greek centers in Italy. The claim was substantiated by the circumference of their walls, although badly damaged when he saw them. Both cities were said to have been founded by Diomedes, and the inhabitants showed the ancient geographer the plain of Diomedes and "many other things in the district as evidence of his having possessed them".

Canusium lies in stratified ruin—Pelasgian, Etruscan, Greek and Roman. On the topmost layer are the remains of an amphitheatre, a magnificent gateway, and an aqueduct. All bear evidence to the submission of the Canusitæ to Rome in B. C. 318. The region has yielded great quantities of painted vases and beautiful coins. The latter particularly indicate how completely the city fell under Hellenic influence, and suggest that its citizens may well have deserved Horace's reference to "the bi-lingual Canusians".

Surely the plain of Diomedes offers rich soil to the excavator's spade. And if Dr. Macchioro's one vague hope of locating the lost Bonucci records is realized, or scientific curiosity can be directed towards independent search for the remarkable Canosine hypogeum, coherent history will gain new territory in the borderland of fable.

PAINTED SARCOPHAGI FROM CLAZOMENÆ IN THE CONSTANTINOPLE MUSEUM

By N. ASHOVER

CLAZOMENÆ is an ancient city of Ionia on the gulf of Smyrna, about twenty miles west of the city. When the Persians after their conquest of Sardis invaded Ionia in 540 B. C., the inhabitants of Clazomenæ in alarm deserted their city and moved over to one of the small islands of the bay. So the city which originally stood on the isthmus connecting the mainland with the peninsula was later moved to the island. Later the island was connected with the mainland by Alexander the Great. Clazomenæ is famous as the birthplace of the philosopher Anaxagoras, and as constituting the site of the wonderful terra cotta sarcophagi.

The Louvre possesses one of these sarcophagi and several fragments of a similar type. Some very interesting fragments are also to be seen in the British Museum. But here in the Museum in Constantinople there are six of the sarcophagi, some in almost perfect condition. A very small one, used probably for an infant and without any form of ornamentation, forms the seventh and completes the set.

The sarcophagi were brought to light by accident in 1882. Some were found by peasants digging in the field, and one was dug up on the road between Vourla and Kilisman. The sarcophagi are important because they constitute the only specimens of local pictorial art of the Greek period on the coast of Asia Minor. Vases also produce examples of painting but they are not necessarily local, for as articles of commerce they were generally imported. But the sarcophagi, from their

size, weight and material, seem to be of local manufacture and the only examples of Ionian art of such early date.

The first of the six is painted a dull



THE BEST PRESERVED OF ALL THE CLAZOMENÆ SARCOPHAGI. BOTH PAINTING AND ORNAMENT ARE SIMPLE, BUT HIGHLY EFFECTIVE.

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grey both inside and out. The exterior decoration running around the four sides, consists of two horizontal bands, one above and one below; and two vertical bands at the angles. Each band is made up of a double row of meander pattern, with stars in the alternate spaces, painted in black on the light grey ground. The upper band of ornament consists of two parts: a broad band of egg and dart, with a band of double meander above. The interior decoration is confined to two horizontal bands reaching down to half the depth of the sarcophagus. This is the only



ONE OF THE SARCOPHAGI SHOWS TWO WARRIORS FIGHTING ABOVE THE BODY OF A THIRD. NOTE THE DIFFERENT TYPES OF HELMETS. CORINTHIAN CRESTED ABOVE (AT SIDES), ATTIC BELOW.

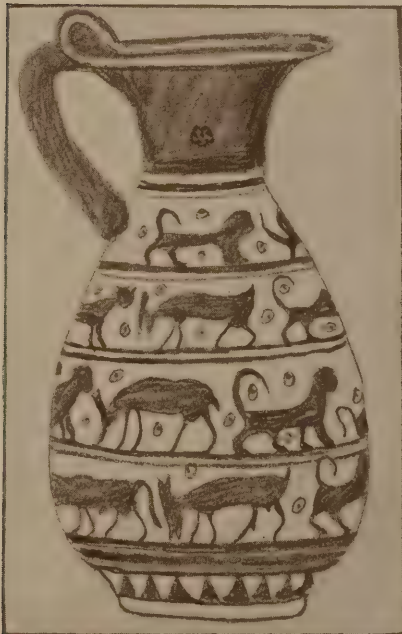
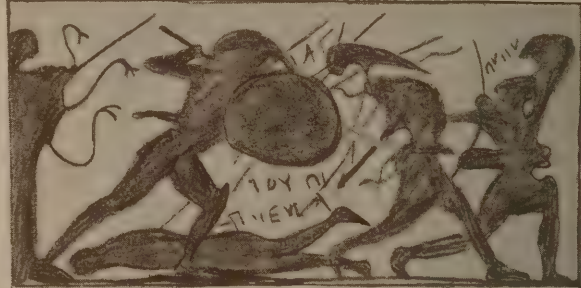
one of the six that has internal decoration.

The chief interest does not, however, lie in this simple form of decoration, but in the pictures depicted on the broad rim, originally made to receive the lid. This flat rim projects like a cornice, and its sides are painted in black squares in imitation of dental moulding. On the rim where narrow space is available human heads or single figures are depicted, and at the top and bottom, where a band offers itself, the artist goes back to the traditional frieze. The rim at the head of the sarcophagus is always largest, the bottom and sides being narrow. Thus the painting is limited to a given space. The paintings at the top and bottom always present the principal subjects.

In the one under consideration the painting at the top is badly damaged, but traces remain showing a chariot followed by a man on horseback, and a dog beneath the horse. This may have been a chariot race. Below, on each side rim, in a square panel, is represented a pair of warriors contending over the body of a third. The warriors are helmetted and carry long spears and circular shields. Below these in two other panels a pair of harpies face each other.

Along the side of the rim for about a distance of four feet runs a band of meander with stars and palmettes. Then follow two panels on either side corresponding to the ones described above. In one is pictured a pair of sphinxes confronting each other, and in the other is a warrior on horseback with his dog leaping up at him, and a bird following from behind. In front of the horse is a tall *vasê*, which appears to be suspended from the wall.

At the foot of the sarcophagus we have a lively representation of a chariot



Top: Double meander Ornamentation inside of sarcophagus to the same depth as outer moulding.
 Second row, left: Ornamentation on the exterior. Right: Fight over the body of Achilles (Vase painting).
 Third row, left: A Corinthian vase, showing bands of animals much as they are on the Clazomenae Sarcophagi.
 Right: Painting on rim: Two warriors fighting over the body of a third, with two harpies below. Pair of
 Sphinxes confronting one another. A Chariot race. Painting at the foot of the first Sarcophagus.

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race. In the centre is the meta in the shape of a Doric column, and on either side are two chariots going in opposite directions. The chariots are of the usual Greek and Etruscan forms with tall front pieces; the pole of the chariot terminating in an acrostolion. The horses are drawn so that one carries his head aloft and the other low, a device often repeated to distinguish one horse from the other; as they are painted in silhouette no line separates the two. Below each pair of horses is a running dog. The charioteers seem to be naked except for the tight fitting caps which they wear on their heads. These caps have long tassels and look almost exactly like fezzes. Dennis says that if this be the case it may be inferred from this scene that the fez has been the head-dress of civilians in Asia Minor from very early times.

Another especial point of interest in this scene is an object which gives the idea of a huge bell, swinging with a loose cord, one over each chariot. It is hard to tell the meaning of this. Very likely it was never meant to be a bell, but some sort of floral decoration used to fill up the vacant spaces as did the rosettes in the background of Corinthian vases of the XIIth and XIth centuries B. C.

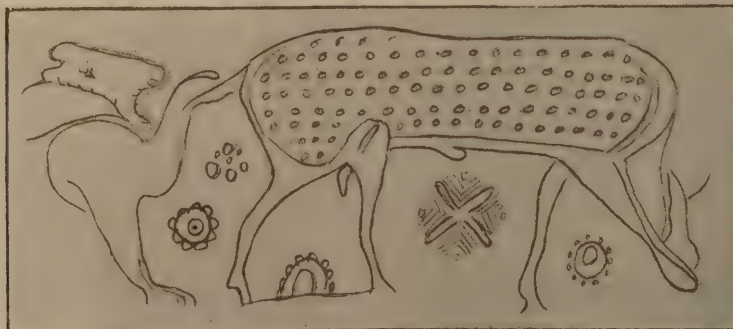
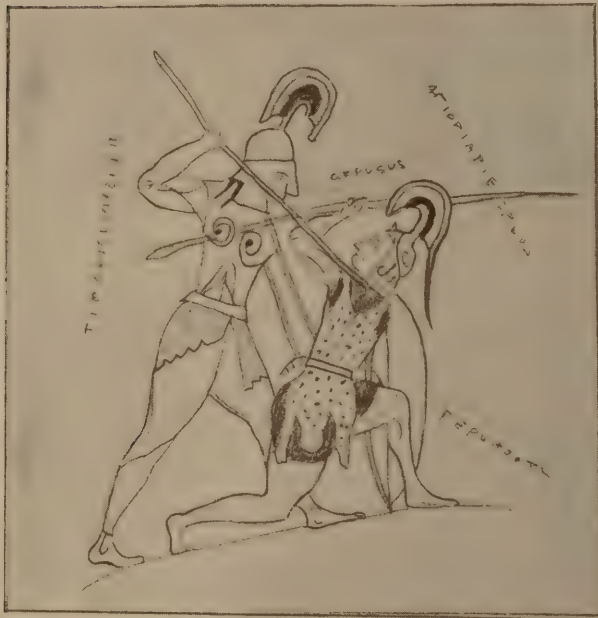
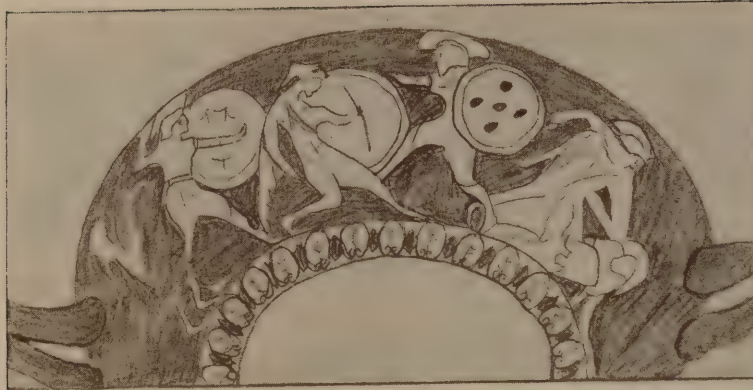
This indeed presents a lively scene, and the horses are full of life and energy. The design is archaic and the figures are not carefully drawn. But the date of this sarcophagus is ascribed to the end of the XIth century, for the figures display much life and spirit. The proof that it is not earlier than the end of the VIth century, is that it was found on the island. It must, therefore, have been executed after the removal of the settlement from the mainland in 540 B. C.

There are one or two points in which

all six sarcophagi are alike. For one thing, they are symmetrically arranged. There are the same number of panels on the two sides of the same sarcophagus. The subject on one side rim is repeated on the other side. At the head and foot of the sarcophagi the sides are made to balance each other. Then the different panels are separated from each other by a narrow border of meander design, or egg and dart ornament, or a narrow beading. Very often all these forms are used on the same sarcophagus. The monument just described is the only one which has at the bottom a scene other than a band of animals.

The next sarcophagus is the natural red color of the burnt clay. Except for a simple narrow band of moulding the exterior is perfectly plain. The figures on the rim are painted red on a white ground. The principal subject is a battle scene in which two warriors contend over the body of a third. On each side stands a biga with the horses' heads turned away from the centre. A servant on foot accompanied by a dog, attends to the horses. The warriors wear helmets with large crests, and the chlamys hangs in heavy masses from the arm bearing the shield. The necks and foreheads of these horses are unnaturally thick. Judging from the friezes of the Parthenon, Dennis concludes that this fault was characteristic of the Greek horse in ancient times.

These paintings represent two different types of military equipment. One warrior, in the act of escaping from some monster, wears a crested helmet, and like those in the scene above has a chlamys hanging over the arm which bears the shield. A similar type of helmet is displayed on a cylix dating from 500 B. C.



Top: Scene from Cylix, about 500 B. C.
 Second row, left: Achilles slaying the Amazon queen. Right: Warrior's head in Attic helmet, with the eye painted in full view, though the head is in profile, a characteristic example of archaic art.
 Bottom: Grazing roebuck attacked by a lion, showing the analogy between the Clazomenae paintings and the ceramics of Rhodes.

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The other combatant is differently protected. His helmet consists of a simple casque with deep cheek-pieces which conceal mouth and chin. The hair hangs down his neck beneath the helmet in long, wavy curls. The Attic helmet has no crest like the Corinthian helmets in the scene above. But from the forehead there rises a square perpendicular projection which may be made to hold the upright feathers that sometimes adorned the fronts of Greek helmets. On an amphora where Achilles is represented slaying the Amazon queen, his helmet is similar to the one just described, except for the tall surmounting crest.

Another point of interest in these paintings lies in their resemblance to vase paintings of the Corinthian type. On the wide rim at the foot of this sarcophagus, a doe grazes, while a lion and lioness, one on either side, are preparing for an attack. The background is studded with flowers and triangles for simple purpose of filling the space.

There are several reasons for assigning the date of this monument to the XIIth century B. C. In the first place, this sarcophagus was dug up on the mainland just opposite the island.



THE CLAZOMENAE SARCOPHAGI AFFORD THE ONLY EXAMPLES
OF GRAECO-ASIATIC ART IN THE CONSTANTINOPLE
MUSEUM.

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Therefore it was probably the tomb of one of the first settlers who died on the site soon after its occupation. The head of the warrior clearly points to an early date; for the eye is full view while the face is in profile, a feature most characteristic of archaic art. Pliny mentions that under the reign of a Lydian king, a predecessor of Gyges, there was painted in Asia Minor, by a certain Boulargue, a scene depicting a battle of the Magnesians. This was in the XVIIth century B. C. There are existing texts which refer to the use of dogs of war in ancient Lydia. In the war between the Magnesians and Ephesians mention is made of each warrior having a dog of war. Therefore Reinach concludes that the paintings on the sarcophagi were imitated from the scene painted by Boulargue, where he represents warriors accompanied by their dogs.

On our next sarcophagus, where a battle scene is again represented, there are two warriors each carrying a shield, one of which has on it the head and forepart of a lion; and the other bears a conventionalized Medusa head surrounded by coils of snakes.

Strangely enough, the two foremost combatants wear double-crested helmets, while the hindmost warrior on each side wears a helmet in the shape of a Phrygian cap. In the IXth century B. C., when Phrygian power was at its height, the province of Phrygia extended to the coast of Asia Minor. After the destruction of the empire in the VIIth century, Phrygian influence was still prevalent, and the people of Clazomenæ may have introduced into their art features characteristic of an older civilization.

This battle scene is badly damaged, but traces remain to show that the chlamys and tunic worn by each war-

rior are embroidered, and the chlamys terminates in a border of fringe not unlike the embroidered garments in Assyrian reliefs. There is an especially fine piece from a Clazomenæ sarcophagus in the Louvre. This and the geometric and conventionalized ornamentation applied in various parts of the sarcophagi show distinctly Mesopotamian contributions.

To go back to the sarcophagus last mentioned, the traditional band of animals is again represented. A white spotted buck is shown grazing, while a lion with open jaws attacks him from behind, laying his paw on the roebuck's tail. As compared with a similar scene on the previous sarcophagus this is much more archaic. The body of the roebuck is unnaturally long and shapeless, but the lion's legs, conventionally drawn, indicate great muscular power, and Dennis compares it with the colossal rock-cut lion at Ayazeen in Phrygia. The analogy between the paintings of Clazomenæ and the ceramic art of Rhodes is clearly evident from this scene.

This sarcophagus is of far more interest than the rest. It presents a fine specimen (and the only one) of Ionic polychrome painting. Red, black, and yellow are the colors used. Three of the warriors in the battle scene are colored black and one red. All the helmets have crimson crests. The horses are painted black, their manes red, while patches of crimson are added to the sides of their necks. Above the combatants in the middle of the scene is a brown bird, perhaps an eagle, probably meant for the symbol of victory.

The last of the Clazomenæ sarcophagi, but not the least, is the best preserved of the six, as regards its paintings. Each side rim has the same spiral and palmette ornamenta-

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tion, with a sphinx in the panel above and a gazelle in the one below. In the centre of the principal scene is a naked youth standing upright between two chariots, each drawn by two horses which advance toward the centre. As usual the horses are followed by leaping dogs. The charioteers stand erect. Below at the foot is the traditional frieze—a grazing bull being attacked on both sides by two griffins.

The painting and ornamentation on this sarcophagus are of the simplest. Due to its better state of preservation white lines can be seen which are used to modify the silhouettes and to add detail. In ancient vase-painting these lines were incised when the clay was only partly baked, but this could not be done with the sarcophagi, which were so large they could easily bend out

of shape if the clay were soft. And as incised lines could not be obtained on the hard clay, white paint was applied to bring about the same effect. The earlier monuments were in plain silhouette, and it was somewhat later that white lines were applied.

What do the paintings on the Clazomenæ sarcophagi mean? Do they convey the same idea as expressed by the reliefs on the stelæ? They may and they may not. But whatever the case may be, these clay sarcophagi constitute, except for vases, the only examples of Greek painting in this Museum. They represent Greek art of the VIIth and VIth centuries B. C., mixed with Asiatic influences—the best examples of the Ionian art which played so vital a part as an intermediary between Greece and the Orient.

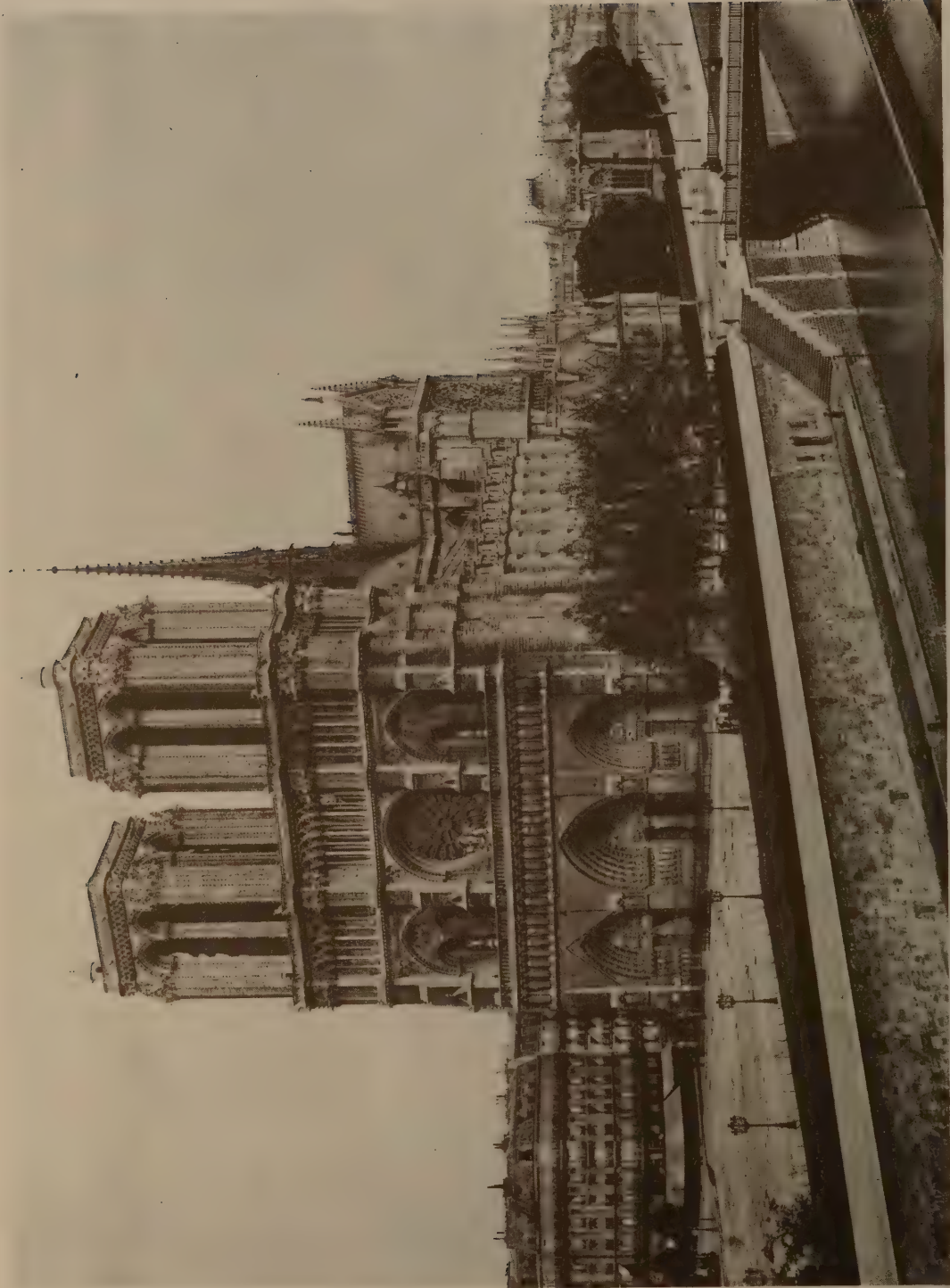


COSA

(Once a powerful Etruscan city)

*A headland juts into the Tuscan sea,
Vine-clad its sides, its top with olive crowned,
And mid the olive trees the summit round
Arise gray walls of ancient masonry
Built to guard some rover's aerie.
Then Tuscan power gone, a Roman found
The site well suited for his villa's ground,
And Rome in turn became a memory.
But still the walls unshattered kept their trust
Against the threats of Saracen corsair.
The feudal stronghold now has passed to dust
Within those walls which tower stark and bare,
As silvered by the early rising moon
They watch on Orbetello's still lagoon.*

—ERNESTINE F. LEON.



NOTRE-DAME DE PARIS: THE WESTERN FACADE, SHOWING THE PRINCIPAL ENTRANCE AND THE ROSE WINDOW.
THE GRACEFUL WOOD SPIRE WAS BUILT BY VIOLETT-LE-DUC IN PLACE OF THE ORIGINAL ONE.

THE INFLUENCE OF GLASS UPON GOTHIC CATHEDRAL ARCHITECTURE

AS DISPLAYED IN NOTRE-DAME DE PARIS

By CLEMENT HEATON

IN all the discussions of the proper glazing of modern church and cathedral edifices in the United States, one vital point has hitherto been largely overlooked. The controversy usually rages around the windows as things apart. As a result many errors have been made, windows designed which could not fulfill the purpose for which they were meant, and donors offended by results which were far from being satisfactory. A strong reaction is now going on in England towards the light window, due to a call from a Bishop. The following notes are offered not as a positive solution, but as contributory to the subject, in the hope of clearing away some of the misapprehensions.

The first purpose of a window is naturally to afford light. A simple hole in a wall will do that. Evidently, then, a window must be and do something more. Here enters the question of the influence, if any, the fenestration of mediaeval edifices had upon ecclesiastical architecture. How do we know such an influence existed, and if it did exist, why? To answer this, a careful and extended study *in situ* was made in France and England,* innumerable documents examined, authorities consulted both here and abroad, and no stone left unturned in the endeavor to learn all the details of the hitherto little heeded side of the story of ecclesiastical architecture from the XIIIth century to the end of the Gothic period and in the present revival of that style in this country.

It has been said that the problem which gave rise to the inception of the Gothic was "how to vault a basilica". Doubtless the problem of vaulting did admittedly receive close attention;† but it is certain also that while the problem was being solved—and that came early in the XIIth century—color decoration and lighting were considered fully as important. We know how the Abbé Suger felt about it. He speaks of the "House of God many-coloured as the precious stones", and adds: "I was accustomed to ask those returning from Jerusalem who had seen the riches of Constantinople and the splendors of Hagia Sophia, whether these marvels surpassed St.-Denis".

Other elements existed which aided in the formation of complete Gothic art. One of these was the fenestration which exercised a profound influence on the development of the style. The Abbé Suger was apparently moved by the abbey church at Cluny, which he visited just after the new church had been erected. This edifice contained 125 colored windows, as well as sculpture and painting.

St.-Denis appears to be the first large church in France to have pointed ribbed vaults.** Its narthex was completed in 1140, and the choir four years later. Though stained glass windows

* Mr. Heaton spent some months in France and England, personally making the studies which are the basis of this article, and considering not only the character and color of the windows, but the architectural modifications caused by them, notably in Notre-Dame. This after a lifetime of studying stained glass as it is generally made.

† Comte R. de Lasteyrie: *L'Architecture religieuse en France à l'époque gothique*.

** Simpson, *History of Architectural Development*, II: 78. St. Maurice at Angers dates from 1150-53. It has fully developed colored windows.

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were known long before Suger's time, it seems due to the churches of Cluny and St.-Denis that the use of colored glass in large wall-openings came into prominent use, though some form of colored glass was used at Monte Cassino much earlier. From this example

tion of softened illumination and brilliant decoration in color, is still visible at Chartres throughout, and partially in many other noble examples of the complete harmony which once existed between the various guilds who reared them.



NOTRE-DAME DE PARIS: ELEVATION OF THE NORTH SIDE, SHOWING THE CLERESTORY WINDOWS AS THEY WERE IN THE XIIITH CENTURY BEFORE THE RESTORATION BY VIOULET-LE-DUC.

one may conclude that the development of the vault and of colored glass went on side by side.

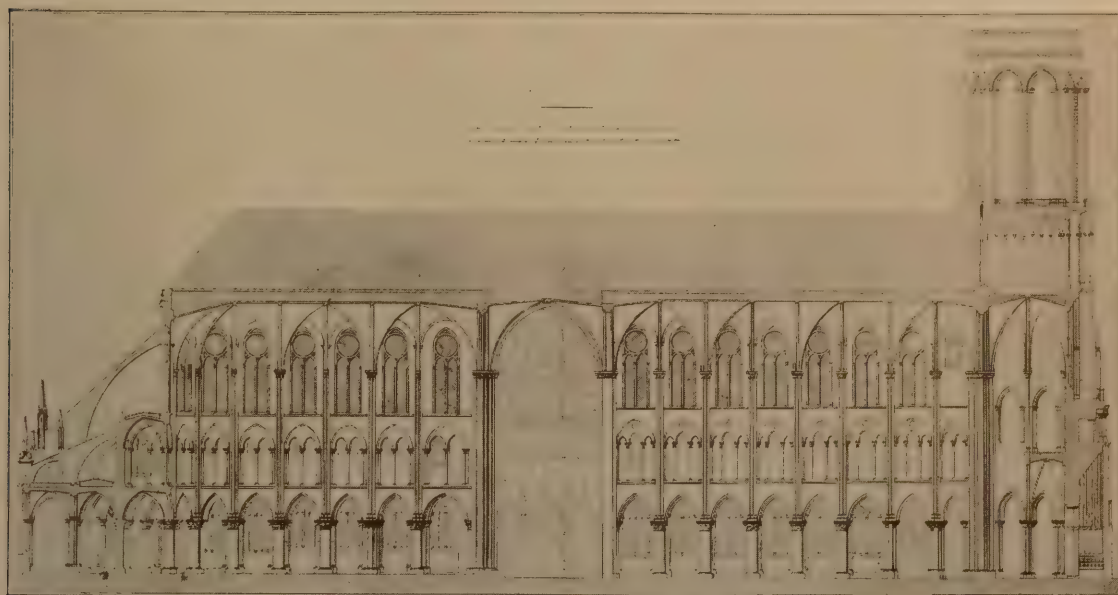
The immense size of such windows, with white light, would ruin *any interior*. But an illuminated interior, contrasting with the close and dimly lighted spaces in which the inhabitants of mediaeval cities habitually dwelt, was keenly appreciated when completed by glowing color and fine design. Besides, the film of glass itself was splendid decoration. So in spite of the labor and expense, colored windows formed a vital part of every new ecclesiastical edifice. The glory of these structures when all their glass was complete and performing its double func-

The problem presented in the lighting of Notre-Dame was not solved with the success which attended the vaulting. In fact, so insufficient was the fenestration as at first arranged, that the interior was dark, and so remained, notwithstanding costly alterations to secure as much light as possible. The mistakes were, however, fruitful, since the lighting of subsequent churches was more effectually handled. The chief cause of the trouble at Paris was the double aisles surmounted by deep tribunes. Though these tribunes provided room for a great number of worshippers or spectators, the windows were set so far back that the light could not penetrate the body of the cathedral

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and reach to the floor. The later masters Jean de Chelles and Pierre de Montereau perceived this and in designing the new transepts increased the illumination by a range of lancets beneath the roses, a feature which was at once copied at Westminster Abbey.

buttress, from plinth to parapet, and walling almost disappeared. Much of the charm of twelfth and thirteenth century work in both large and small churches lies in the contrast between wall and windows. This disappeared to a great extent in later churches, and



NOTRE-DAME DE PARIS: LONGITUDINAL SECTION THROUGH THE NAVE, SHOWING THE ARCHITECTURAL DETAIL AS IT WAS BEFORE THE RESTORATION.

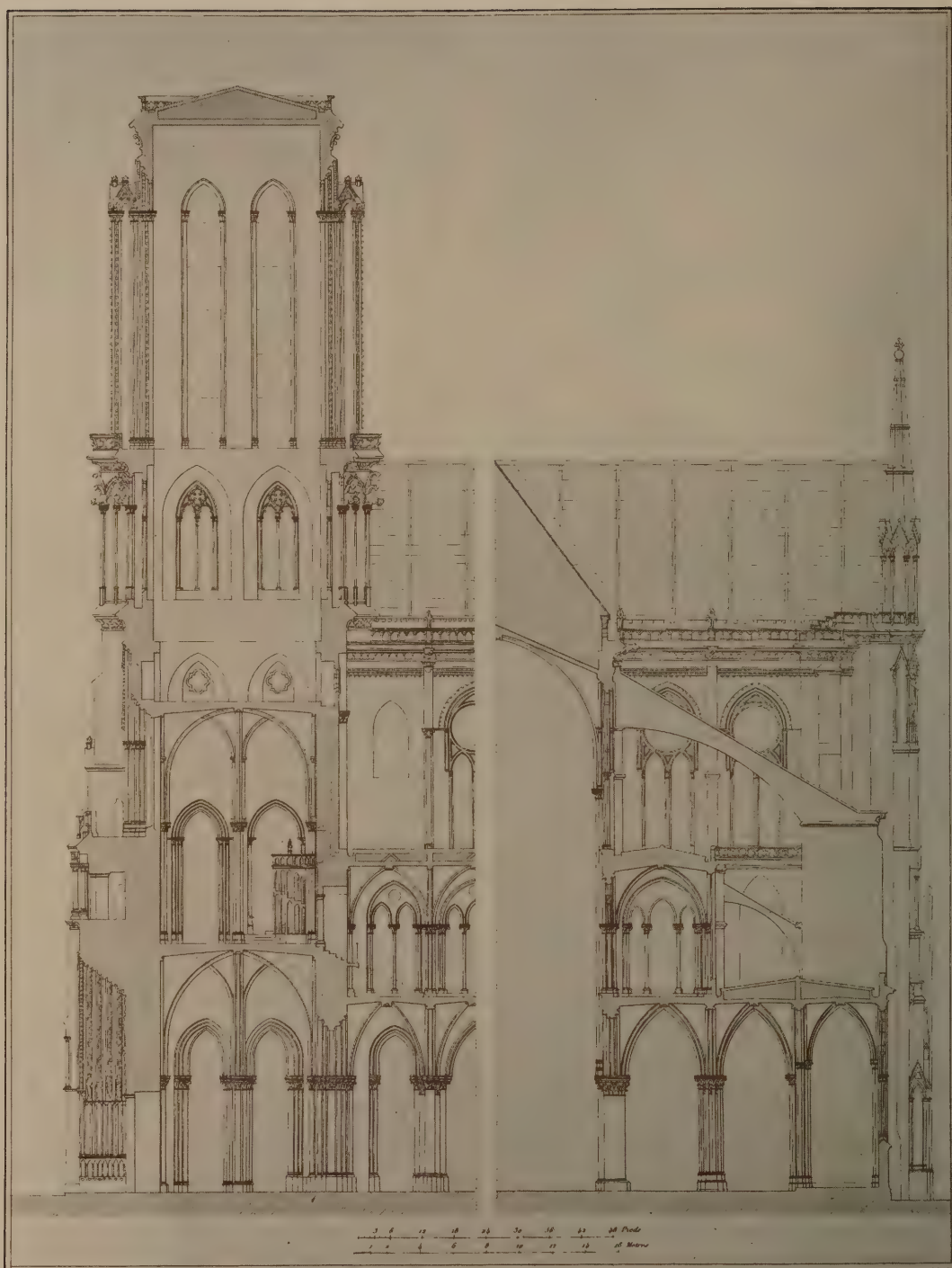
They resolved the problem in that way: it is by the transeptal windows—roses and lancets—that Notre-Dame is at present partly redeemed from failure in its lighting. It is also notable that a larger proportion of white glass has been incorporated in the north rose, so as to secure as much light as possible.

Simpson, in his *History of Architectural Development* (II:364), points out that as the Gothic developed, aisle-windows steadily increased in size. "For this the love of stained glass was chiefly responsible. The desire for it was always existent throughout the Middle Ages, and in the fifteenth century it approximated to a disease. Windows reached from buttress to

the absence of it is one of the reasons for their inferiority."

So it was sound engineering for the later masters to endeavor to lighten the nave by every possible means. This was done by increasing the height of the clerestory windows, which were pushed up as far as possible under the vaulting. Originally, as in other churches of the time, there was a row of small roses to light the triforium; but as the wall space around obstructed the light, they were taken out and lancets extending downwards substituted.* The clerestory windows above were

* The remains of the original rose windows were found and re-introduced by Viollet-le-Duc in the XIXth century; some are seen today. At Mantes, a companion church to Notre-Dame de Paris, the short clerestory windows still remain as originally built.



NOTRE-DAME DE PARIS: ELEVATIONS IN SECTION THROUGH THE SOUTH TOWER AND THE NAVE.

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then shorter than they now are, and to make it safe to lengthen them, the wall was *strengthened* by the addition of flying buttresses.† Le Vieil says the glass in them was *vitrea alba*, ornamental leaded glass similar to that used by the Cistercians—which he removed in the XVIIIth century. Other glass was used in the choir: painted *grisaille* with yellow lines and colored borders. There were also figures of bishops eighteen feet high which he was ordered to remove from the apse.

The mutations of the original building of Notre-Dame are difficult to realize and impossible to convey without many illustrations; it is here only desired to show that expensive alterations were made *in order to introduce more light*. In later buildings another plan was adopted; their increasing lightness is due to this change, and we may perhaps see the difference of style in stained glass itself as due to this. The original glazing of the windows in the triforia or tribunes still remains at the Collégiale of Mantes, built but a little before that of Notre-Dame de Paris. Here the lightest *grisaille*, with only a small amount of color to take off the crudity of the white glass, was used. At the Cathedral of Sens, the side clerestory windows are in *grisaille*, only those at the east end being in color. The same plan is seen in the neighboring cathedral of Auxerre. In the XIVth century at St. Ouen of Rouen, at Evreux, at St. Pierre de Chartres, at Beauvais, *grisaille* glass was extensively used. The idea was taken over to England and was extensively used even before 1300. But at Oxford and Wells, about 1300, we find the *grisaille* system fully admitted, and it entered into general use. The nave of York

Cathedral is entirely glazed in this system, with but a limited amount of figure-work.

Even in the XIIIth century where the old medallion system and fully colored windows were retained (as at St.-Germain des Près and St.-Julien du Sault) the blue glass was made very light, and gradually more white glass was introduced. It is thus clear that in the XIIIth century there was a persistent trend towards *more light*. It was realized not only by the design of the building itself, but by a change in the technique of the glass. The genius of Pierre de Montereau may have had much to do with this; in the stone work and sculpture he shows the greatest care in attaining lightness and delicacy. He was a great innovating genius, and what he did at St.-Denis and Notre-Dame de Paris led to a revolution in building all over Europe, and particularly in England.

The building of the new Cathedral at Paris is a romantic picture of mediaevalism in which the figure of Bishop Maurice de Sully stands forth from the welter of confusion that was thirteenth century Paris. There is, unfortunately, no room for it here, but it is a human story full of chiaroscuro, violence, patient, consecrated labor and inspiration. But the glass which went into its beautification has a story all its own, and as it played so large a part in the architectural design—more, as it was directly responsible for not only the wall-pattern and construction but for the changes made afterward to secure better illumination—it may be briefly summarized.

From 1144, when Abbé Suger put up his "holy windows" at St.-Denis, to 1180, when the choir of Notre-Dame was completed and in service, the making of colored glass was continuous in the

† These particulars are given by M. Marcel Aubert, Professor of Archaeology, in his recent book on N.-D. de Paris, and in *L'Architecture religieuse en France à l'époque gothique*, of which he is editor.

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forests—we do not know exactly where. As the furnaces where the silica was turned into the “pot-metal” and the various stains worked into the bubbling mass that came out in glorious sapphire, emerald and ruby, required huge quantities of fuel, the glass could not be made in the city proper. From the forest where the furnaces were, the glass itself was brought to town in great leather bags, called *bouges*, slung like pack-saddles over the backs of mules or horses, and sold by the *bouge* or the *somme* to the fabric of the Cathedral, and by them handed over to the *verriers* or glaziers, with lead and tin. The *ateliers* where the windows were put together were probably located in the rue de la Verrerie, north of the Cathedral.

As all mediaeval art was the outcome of technical work, not only did technical processes influence the design but were its very source. The monastic craftsmen* were unlettered lay brothers as a rule, without place in choir or service, but experts in their several crafts. The cathedral builders did not study “design” as a scheme realized on paper to be later projected into reality. They set out to *make* something. For the glass-work, they began by getting stone and building a furnace. East and west there were none but working craftsmen who themselves did what was to be done, and who designed from the standpoint of the material itself and of the tools by which they transformed it for use, but under direction of those who were familiar with all the learning then existing.

Making the glass itself was carried on as a high privilege by certain noble

families with hereditary rights. It seems never to have been entirely lost and it never ceased to be a noble art from the time of the Romans down to the XVIIIth century. Le Vieil, writing in that century, says that neither the material nor the tools for working it were allowed to be touched by those not privileged to do so; that in the XIIth century either ecclesiastical craftsmen or noblemen were engaged in the art of transforming the glass into colored windows. Glass was valued for its own sake—as a precious material—not, as in our time, as a substitute for canvas or paper for making pictures of a transparent kind. The introduction of figures was accessory. It was the “gay glittering glass” itself that was valued.* Its design was in many cases purely ornamental, but a glass window was regarded all the same as a rare and precious thing. The mediaeval mind had no conception of a window serving only to transmit our thought beyond the building, and the drawing of any figure work was severely proscribed by the natural limitations of the craft.

The centuries have rolled by, one by one, and with them have come profound changes in our mental attitudes as well as in the technical considerations governing good architecture. The twentieth century does many things differently from the way the twelfth and thirteenth did them. But principles remain the same: truth, balance, dignity, perfection, remain today as they have always been. Great churches and cathedrals built in our modern conditions and communities differ only

* Le Vieil informs us that in the reign of Charles Vth (1364) the windows of the royal palaces at Paris were filled with stained glass with figures in them like those in the windows of the Sainte Chapelle, and that until the Revolution all stained glass was carefully repaired and kept in order.

(Continued on Page 88)

THE FIRST AMERICAN FARMERS

By JOHN STEWART MACCLARY

FORTY centuries before the establishment of the first agricultural colleges and government experimental farms in North America, successful agriculture was carried on in the vast desert reaches of the southwestern United States. Though they lacked suitable agricultural implements and were limited to the shallow patches of fertile soil found in dry desert washes and on the hard sandstone mesa-tops, the prehistoric brown men known as the Basket-Makers were nevertheless practical farmers.

Many who have never visited the stretch of barren country designated by geographers as the Great American Plateau have the impression that the first Americans were a barbarous nomadic race living in rude tents throughout the year, drifting to and fro across the land with the migrations of the wild game of that early day. We have been taught to believe that all Indians depended upon the hunt for food, shelter and clothing. The Indian of popular song and story is represented as a homeless son of Ishmael whose lodge was ever to be found where the deer or bison roamed. There was such an era in the history of America's primitive people, it is true, but it was the last of a series of developments which had their beginning thousands of years before.

It is frequently surprising to persons who have known of the nomadic era to learn that within a radius of 200 miles from the point where Colorado, Utah, New Mexico, and Arizona meet there are literally hundreds of ruins of permanent dwelling places erected by the first Americans long before the pyramids of

Egypt came into existence. Here are found palaces and fortresses, towers and temples, abandoned ages ago by a nameless race which flourished on this continent no one knows when.

Unknown to the white man until less than an hundred years ago, these monuments of a vanished civilization have stood in lonely magnificence in the deep sandstone cañons and on the headlands of the desert, impressive relics of a bygone age. Today their mute walls alone remain, evidence of the skill and cunning of builders who have long since passed into oblivion.

The layman refers to these ruined buildings as cliff-dwellings and speaks of their mysterious builders as Cliff-Dwellers. Archaeologists and ethnologists refuse to accept a term so indefinite. They group the ancient inhabitants of the Southwest according to differences in the buildings and in the handicraft and skill exhibited in the making of various utensils which have been discovered in the ruins. The classifications, beginning with the earliest stage of which we know, are: the Basket-Makers, the Post-Basket-Makers, the Pre-Pueblos and the Pueblos.

It is thought that the people of the Basket-Maker era flourished in the Southwest not less than four thousand years ago. The designation is given because of the surpassing skill which the primitives of that age showed in weaving the strands of the yucca and various tough grasses into articles of everyday use, such as baskets, sandals, clothing and mats.

Doubtless the first basket was pat-



GRANARY IN WHICH CORN AND BEANS WERE STORED AGAINST LEAN YEARS.

turned after the nest of a bird by some prehistoric mother who wanted a convenient means for carrying her tiny brown babe. When that first dim conception of a utensil formed in the primitive mind is purely a matter for conjecture. It is enough that we know the crude pit-houses occupied by the Basket-Makers contain examples of basketry which show the art had attained a high stage of development among the desert Indians about four milleniums ago.

The first experiments with pottery apparently were made during the succeeding era, that of the Post-Basket-Maker. At first baskets were daubed inside and out with gum and pitch from resinous trees. Later fine clay was used in lieu of pitch, and still later the clay was thickened, the basket burned from around it, and the first American earthenware vessel came into being.

The Pre-Pueblo phase of development brought experiments in baking or burning the pottery, providing utensils which would withstand the action of both fire and water. During this stage the primitive potters learned to decorate their earthenware with symbolic figures and conventional designs. The Pueblo age—that of the Cliff-Dwellers—left evidence of a high development of both the art of basket-weaving and that of making pottery.

The dust of ages lies deep above the ruins of the first crude pit-houses of the Basket-Makers—mere holes in the ground faced with slabs of sandstone and roofed with cedar poles and brush. The tireless winds of the desert have toiled unceasingly in their efforts to obliterate every trace of these first Americans. But occasionally one of the long-buried dwellings is brought to light and the secrets of the desert tomb are revealed.

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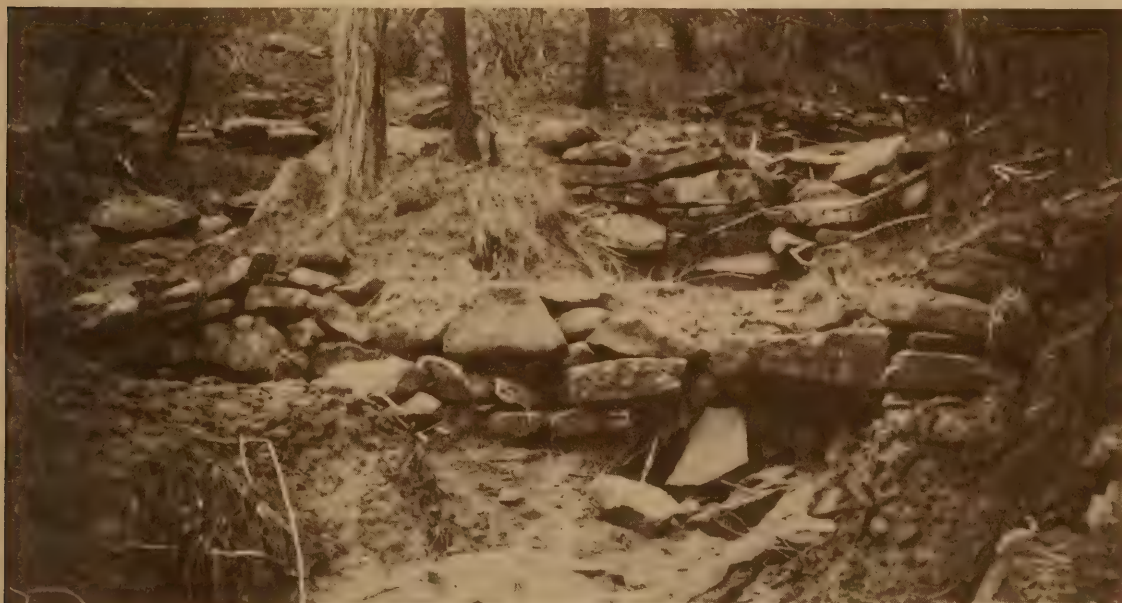
In 1920 Mr. Jesse Nusbaum, who is now Superintendent of the Mesa Verde National Park, was working in the interests of the Heye Foundation Museum of the American Indian. He excavated the ruins of a Basket-Maker colony in southern Utah. In these ruins, which were buried to a depth of many feet below the ever-shifting sands heaped up by the restless desert wind, he found sealed baskets of unshelled corn which had been stored away by the Basket-Makers ages before.

The corn he found in this aged ruin was the equal in quality of any corn we raise today. While the ears were small, measuring from seven to nine inches in length, they were perfectly formed and well filled with pigeon's blood red kernels. The corn was of a soft flint variety, similar to some strains raised today in the Southwest. Mr. Nusbaum expresses the belief that the baskets were stored in their hiding place not later than 2000 B. C.

The late Luther Burbank conclusively proved that the grain we know as corn is a development of a native grass of Mexico and Central America, known as *tiosente*. Who first made a commercial grain of that wild grass and who introduced the resultant product to the Indians of the Southwest will doubtless remain unknown. It may have been the Mayas, perhaps the Incas or Aztecs. There is to date no conclusive evidence or proof.

Little is known of the agricultural methods of the Basket-Makers or of the two succeeding eras of Indians. Those ages are clouded in obscurity. The Cliff-Dwellers, however, lived in an age so recent that their methods and implements are known.

It is evident from the strategic locations of the numerous cliff-dwellings in the Mesa Verde region that some fearful foe was dreaded by these apparently peace-loving people. Elaborate systems of watch towers and signal sta-



DAMS THROWN ACROSS DRAINAGE CHANNELS, FORMING TERRACES FOR WATER CONSERVATION.

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tions are found; great piles of stones, intended for the heads of invading savages, flank the rim-rock above the narrow trails which led to the more isolated dwellings. Had there not been great need for precautions the Cliff-Dwellers assuredly would never have chosen to live in the forbidding stone cañons of Mesa Verde when the fertile valleys of the San Juan, the Montezuma and the Mancos rivers were available.

The Cliff-Dweller dared not travel far from home. His families required food. The problem of finding space where he might raise his crops had to be solved. The lack of garments and utensils made of leather indicates a decided dearth of wild game in the mesa country. While ample evidence exists that the cliff-men raised wild turkeys in their caves, there is no indication that any other fowl or beast was domesticated.

It will be seen that the very lives of these brown-skinned folk depended upon successful crops almost exclusively. And this in a naked land of sandstone cliffs and deep ravines where there was no single stream of live water. Today, as then, there is no running water in the mesa country. The summers are long and the droughts frequent; but modern engineering has conquered nature and the visitor in Mesa Verde has all the water he can use.

"Modern" engineering? The Cliff-Dweller discovered and utilized the same means of conserving water from the rains and snows that the government engineers employ today. It happens that the greater part of the mesa country is overlaid with a coarse-grained sandstone cap rock, varying in thickness from thirty to sixty feet. Beneath this stratum there is a thin layer of slate, geologically known as

Mancos shale. The combination provided the Cliff-Dweller's source of water supply and today makes it possible for the tourist to visit the ruins in comfort.

The melting snow in the springtime and the rains of early summer are absorbed by the porous sandstone. The moisture slowly filters through until it strikes the impervious layer of slate, then works to the surface in the deep, narrow cañons and trickles almost imperceptibly down the walls and into the sandy cañon floor. The Cliff-Dweller discovered this natural fact and scooped basins in the floors. Into these reservoirs the tiny trickle gradually flowed, water as pure and sweet as that found in any part of the globe, for it is filtered by Nature herself.

Due to the overhanging cliffs above the water evaporated slowly, and its volume was constantly augmented by additions from the sandstone filter. Thus the primitive dwellers of the cliffs and caves overcame the first obstacle in their hidden home.

Doubtless the first fields were the sandy bottoms of the cañons. As the population increased these limited areas became inadequate as corn-fields and bean-patches. The high, wind-swept mesas were not suitable for agricultural purposes. Another problem must be met: that of increasing the amount of tillable land.

There may have been traditions handed down through the generations, telling of the terraced fields and gardens of the Incas and Aztecs. Or it may have been that simple necessity made inventors of the Cliff-Dwellers. In any event, the Cliff-Dwellers hit upon a scheme which solved the problem of obtaining additional fields.

There are countless shallow draws leading from the mesa tops to the



LARGE EARTHENWARE JARS HELD THE FRUITS OF THE HARVEST AND THE MOUTHS OF THE JARS WERE SEALED BY STONE LIDS MUDDIED IN PLACE.

cañons, natural drainage-ways through which water from the infrequent showers finds its way to the lower levels. In many of them, wherever comparatively level spots could be found, the Indian built small dams of stone. The silt and soil the storm waters carried lodged behind these little dams and gradually formed small islands or terraces on the slopes. In certain localities, particularly near the larger communal dwellings, hundreds of these tiny plots of fertile soil may be seen today just as they were when the Cliff-Dweller planted his corn and beans and squash there on the slopes of the cañon's tributaries.

The terraces retained moisture for a long time after the storm had ceased. In these plots the crops of the Stone Age men thrived with gratifying success. Doubtless as the season progressed and dry winds came to steal the precious moisture, the anxious primi-

tive farmer carried water to his plants in his great earthenware jars. He probably knew the use of a dust-mulch as well and doubtless kept the earth soft about the roots of his precious plants.

With the idea of capturing every available drop of water the heavens might send his way, he planted his corn several kernels in a single hill, so that the wide spatulate leaves might serve as a funnel and catch and hold more water. Corn stalks longer than about eighteen inches have never been found in the ruined dwellings. This is evidence of bunch-planting, agriculturalists tell us, and the same system is used by the desert Indians of today.

At harvest time the crop passed into the hands of the lady of the house. During the long summer months she had been busily weaving baskets to be used in storing the grain for future use.

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The baskets ordinarily held about two bushels and were woven as carefully as the skill of the maker would permit. Each great storage-basket was fitted with a flat stone lid, and the finished article was laid by to await the ripening and the harvest of its precious contents.

During the quiet winter months the men had built stone granaries in spots easily accessible from the dwelling places. The granaries, or cysts, as they are sometimes called, were built as carefully as were the dwellings, for their mission was one of importance.

The crop harvested, the corn was husked and the beans shelled; the precious grains were poured into the great storage baskets. The stone lids were set in place and sealed with mud. Then the baskets were stored in the little stone granaries and the sandstone slab door was sealed in place, with mud also. Safe behind the thick walls of stone and carefully packed in the great baskets the grain could not be reached by rodents or insects, fire or flood.

The Cliff-Dweller could depend upon an average of but three harvests out of five crops. Hence he was faced by the necessity of foreseeing years of famine and his care of the fruits of a successful year was imperative. A few such baskets, still containing the grain placed in them, have been discovered by white explorers and excavators.

The most impressive effect a visit to the prehistoric ruins of the Southwest has upon the thoughtful mind is of the futility of all things human. These people, whoever they were, lived and loved and died—just as we do, hundreds of years later. They hoped and planned, labored and builded—faded into obscurity. We may observe the results of their labors; we may theorize on their beliefs; we may dig their poor remains from the tomb and place them on exhibition for the curious thousands to see. But when the sum total of our knowledge of them is cast, we can only say: They were here; they existed for a time; they have vanished.

THE INFLUENCE OF GLASS UPON GOTHIC CATHEDRAL ARCHITECTURE

(Concluded from page 82)

in superficial details and still, if they are designed and glazed aright, present the same technical superiorities as did their ancestors. With Notre-Dame de Paris as a typical example of the disappointments, of the rectifications necessary to come anywhere near perfect balance of wall and window for proper illumination, and of the un-wisdom of making haste too hastily, the great edifices now rising all over this country can be guarded from similar faults of design, both structural and

illuminative. The splendid virility of the thirteenth century glass can be adequately reproduced in the twentieth, and with our increased knowledge of the mathematics of light, architect and window designer working together in harmony, as did the guilds of earlier times, may yet produce that glorious-forever monument, the perfect church, perfectly glazed in color, and lighted with the warmth and mellow radiance which nothing short of perfection can achieve.



PYRAMIDS OF THE QUEENS OF CHEOPS, AND THE MASTABA TOMBS OF HIS FAMILY, LOOKING DOWN TO S. E. AN ARROW MARKS THE LOCATION OF THE TOMB OF QUEEN HETEP-HERES. NOV. 1, 1924.

THE ARCHAEOLOGICAL SIGNIFICANCE OF THE TOMB OF HETEP-HERES

[The following paragraphs are part of Chapter VI of the detailed report recently made by Professor George H. Reisner on his discoveries at Gizeh, Egypt, under the auspices of the combined Harvard University-Boston Museum of Fine Arts. The complete (illustrated) report is published as a special supplement to the Bulletin of the Museum, and may be had from the Museum at thirty cents a copy.—The tomb discovered probably dates from the reign of Cheops, who seems to have been the son of Sneferuw and Hetep-heres. Sneferuw was the first king of the IVth Dynasty, about 3000 B. C., and this dynastic era witnessed the "culmination of the great creative period of Egyptian arts and crafts . . . the intact Gizeh tomb presented for the first time in the history of Egyptian excavations an opportunity of studying the burial of a great personage of this significant period."]

When we had cleared out the deposit in the chamber, although the coffin still remained to be opened, the accumulated evidence permitted us to draw certain definite conclusions. The intact tomb at Giza was a secret tomb made during the building of the pyramid of Cheops, and by its position could only be the tomb of a favored member of the family of that king. The deposit in the tomb was a reburial brought from another tomb. The great golden canopy, a magnificent example of the metal working of Dynasty IV, and the

accompanying inlaid box, bore the name of Sneferuw, the predecessor and father of Cheops. Four other objects, the carrying-chair, the jewel box containing the inlaid silver anklets, an inlaid panel, and a gold disc, bore the names and titles of the Queen Hetep-heres, a mother of a king of Upper and Lower Egypt. The rest of the objects bore no name. A number of clay sealings, used to seal boxes and jars, bore impressions of a cylinder-seal belonging to an official of the funerary storehouse of Cheops. The queen was buried by Cheops in her original tomb, for the broken seals of his storehouse were in the rubbish gathered up from the floor of that tomb. Therefore, in all reasonable human probability, Hetep-heres was the mother of Cheops and a wife of Sneferuw.

In accordance with Egyptian custom the original tomb of Hetep-heres was at Dahshûr beside the pyramid of her husband Sneferuw and had probably been constructed by Sneferuw's department of public works. We know from inscriptions of the Pyramid Age that the Egyptian nobles of that time prepared while they were alive on earth their own tombs in which the *ka* might live after death; and I have no doubt that Queen Hetep-heres inspected her tomb repeatedly during its construction and after completion. She outlived her husband and was buried by her son Cheops in

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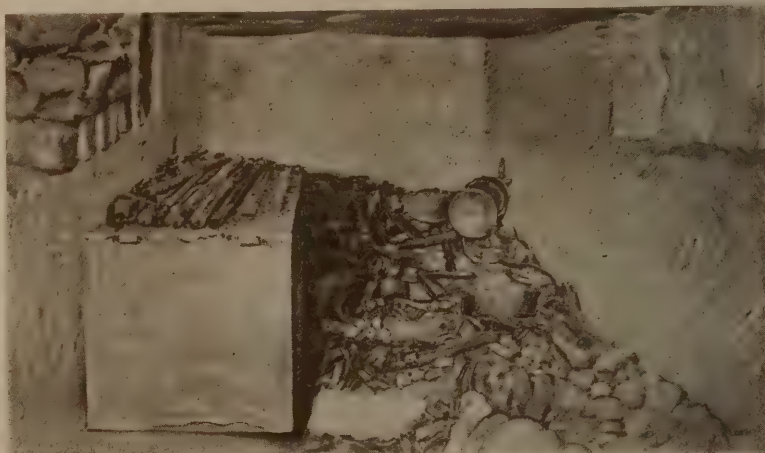


DETAIL OF GOLD CASING OF CANOPY BEARING THE NAME OF KING SNEFERUW.

the tomb prepared by Sneferuw. It is probable that Sneferuw had already provided the canopy and the sarcophagus; but the rest of the equipment was given by Cheops. We have no definite evidence of just when the queen-mother died, probably in the first half of the reign of Cheops. Nor have we any proof of how long a time elapsed before the royal police discovered that the tomb had been broken open by thieves, but it was certainly no great number of years after the burial. At that time the first of the pyramids of the queens at Giza had only just been begun, and no mastaba had been built east of the pyramid which Cheops was constructing for himself. The time was probably not far from the middle of the reign of the son of Hetep-heres. The anger of the king can be imagined and the penalties meted out to every one who came under the suspicion of guilt or negligence. Resolved to place the burial of his mother beyond the reach of further desecration, Cheops ordered her body with the alabaster sarcophagus and all that remained of the equipment, to be transferred to a secret grave in the precincts of his own royal cemetery at Giza. One wonders whether the "annals of the Old Kingdom" ever showed any record of this event. Of course

the name of Hetep-heres stood as usual above the line of year-names devoted to the reign of Cheops.

The king himself probably designated the place for the secret tomb, but the selection of the exact spot would have been left to the director of works and the stone-cutters. I think that the stairway of the tomb was cut first with some idea of making a tomb similar to that at Dahshūr which, from the form of the entrance, was apparently of the stairway type of Dynasty III. In any case, the vertical shaft was begun along the face of an east-west fissure in the rock in a seam between that fissure and another which at the surface was about three meters north of the first fissure. Further down, the second or northern fissure sloped southwards and so came to form the northern side of the shaft which from there on descended to the bottom through the crumbling rock between these two fissures. The workmen had probably been set a time limit, and descended rapidly through the easily broken seam of bad rock. The sides of the shaft were never well dressed, for all effort seems to have been devoted to getting down to a sound stratum suitable for the chamber. The rock was generally bad and in places in a dangerous condition, especially in the south wall of the pit through which the chamber was to be cut in accordance with the custom of the time. A plain indication of the haste and pressure of time is the bend westward about two-thirds down and the decrease in size of the horizontal section of the shaft. The pit was taking longer than planned. At last about 25 meters down the masons struck a good stratum of rock on the south and cut through to excavate a chamber. As was the practice they cut in along the proposed roof line and cut down in layers about a meter deep. The chamber, according to similar tombs, should have been about five by eight meters (15 by 24 feet) and at least three meters (9 feet) high. When it had reached about three by six meters (10 by 18 feet) and less than two meters (less than six feet) high, the workmen were called out to admit the burial. In the west wall and in the floor they had begun the cuttings which were to bring the chamber to its full size; but again fortune was against them. In the west wall they broke into a north-south fissure and bad rock so that they had to wall up this cutting with masonry and begin again in the east wall. But this enlargement was never completed nor were the walls of the chamber



THE BOMB CHAMBER AS IT APPEARED WHEN FIRST SEEN ON MARCH 8, 1925.
FROM A PAINTING BY JOSEPH LINDON SMITH.

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ever dressed flat. Probably there had been an intention of lining the walls with fine white masonry like other great tombs of the period. It had never been intended that the shaft should reach so great a depth (100 feet). That was an accident due to the character of the rock; and so many days had been taken up by cutting the shaft that the time left for completing the chamber was too short. Of course no one dared to tell the king that the chamber was unfinished. The director of works probably laid emphasis on the depth attained.

The workmen hastily piled the stones at hand into the unfinished cut in the east wall and into the pit in the

of the room under the cloth-lined gold canopy presented by Sneferuw. In the southern part of the room, in front of the canopy, the gold-cased furniture was set, together with the gold-cased boxes which contained the more valuable objects, the toilet-boxes, and the copper ewer and basin. Next to these the stone vessels were probably grouped and then the pottery around the doorway. The linen, at any rate some of it, may have been placed in boxes between the canopy and the north wall. The doorway was blocked with rectangular blocks of fine white limestone set in plaster. The thieves forced a way through this masonry block, no



KING SNEFERUW SEATED ON HIS THRONE. GOLD SHEET WITH INLAID FAIENCE DECORATION FROM NORTH END OF BOX ON COFFIN-LID.

floor. They raked the rest of the rubbish into the north-western corner of the pit and sprinkled the floor with limestone powder as usual. The five stone-cutters' tools found in the chamber I believe to be another indication of the haste with which the workmen left the chamber. The deposit as it arrived from Dashur was placed over the floor-dust and over the slope of the rubbish pile in the corner.

The Dahshûr tomb of Queen Hetep-heres after the plundering was left in great confusion. If there is one thing with which the Egyptian field archaeologist is familiar it is the state in which thieves leave an ancient tomb. Originally the floor of the Dahshûr tomb was completely covered by the burial equipment. The alabaster sarcophagus stood in the southwestern quarter

doubt near the top, so that a part of the plaster and stone fell within the chamber. These men were probably of the cemetery workmen or guards and knew exactly where the valuables in a grave were to be found. In this case, they seem to have paid little attention to the deposit on the floor but made for the sarcophagus itself. They trampled over the pottery and the furniture to the canopy which they must have upset to the east or taken down to afford room for getting at the coffin lid. They were unable to lift the lid by the four short projections, two at each end, which served as handles, for they attempted to force the lid by driving wedges, probably of metal, between the box and the lid. The edges are chipped on all four sides by these efforts, and one corner of the lid is broken off.

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Whether the thieves succeeded before they were discovered we shall not know until we open the coffin. If they got the lid off, it was shoved back against the west wall or thrown between the coffin and the west wall. That, we know by many painful disappointments, was the usual procedure of tomb robbers of the Old Kingdom. The first plunderers seem always to have attacked a tomb soon after the burial, to have been in deadly fear of discovery, and to have worked in frantic haste. I suspect they had usually only one night to carry out the actual theft and get away. If the thieves at the Dahshûr tomb of Hetep-heres succeeded in opening the coffin, they would have swiftly stripped the visible golden jewelry from the body and climbed out. If not, then they may have contented themselves

indescribable confusion and often dropped many valuable pieces of jewelry on the floor.

The deposit was in this state when the official charged by Cheops with the transfer undertook the removal. We have seen plainly from the position of the objects in the Giza tomb that those things which were near the doorway of the Dahshûr tomb and all the pottery and stone vessels were gathered up with the rubbish on the floor and placed in wooden boxes for transport. For example, the fragments of plaster which fell into the chamber below the doorway when the thieves entered were in the boxes along the south wall of the Giza tomb. The last box contained the jewel-case of the inlaid anklets, the gold head-rest, the gold and copper toilet implements, the box of alabaster ointment



GENERAL VIEW OF CHAMBER FROM SOUTH END LOOKING NORTH INTO THE SHAFT, OCT. 1, 1926.

with snatching up such objects as the golden cups which we found and the implements of solid gold. By this time they would have made such confusion in the chamber that a thorough search of the deposit on the floor would have been impossible. When the plundering took place in later ages, as was the case in the royal pyramids of Ethiopia which we excavated at Napata, the plunderers worked at leisure in the day-time. They hauled the mummy of the king to the outer door to be broken up and searched, and they even carried some objects to the top to be examined in the sunlight. But they, like the more ancient thieves, left the chamber in

jars, and the remnants of other gold-covered cases,—in fact most of the valuable objects which must have been near the middle of the Dahshûr chamber. At this point, or just previously, the canopy lying upset to the east was dismounted and carried out, and then the furniture, the three chairs and the bed, were removed before the coffin itself could be taken in hand. We do not yet know the state in which the thieves left the mummy of the queen, but probably at this point the mummy of the queen was taken out and placed on a bier or in some temporary receptacle for transport. Finally the lid and then the sarcophagus would have

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been manoeuvred out one at a time and taken up the sloping entrance corridor.

The arrangements of the transport to Giza must remain obscure. We may be sure that outwardly the deposit did not present a very shocking appearance. The mummy of the queen was of course decently covered with linen. The gold-cased furniture was still whole except that the inlaid panels had become detached and were carried separately. All the broken and scattered stuff was out of sight in the wooden boxes. I imagine that the king himself inspected the whole at some point during the transfer, though I do not believe that he ever saw either the plundered chamber at Dahshūr or the unfinished chamber a hundred feet down in the rock at Giza. At present we have no evidence that Cheops did anything to make good the loss or damage caused by the plunderers. Everyone about the court would have combined to soothe him by minimizing the damage. Probably he never knew the truth about the condition of his mother's mummy or her tomb equipment, and was greatly lauded for his filial piety in preparing a new tomb safe from the desecration of thieves.

The heavy coffin was loaded on a wooden sledge. That was the method used in transporting heavy blocks of stone in the Pyramid Age. It was probably dragged by large gangs of men from Dahshūr to Giza, but whether by the desert or some valley road is uncertain. The sledge with its load might even have been carried part of the way by water. The time required would be measured by weeks, not months. We have no hint of the details of the procedure, and seek in vain for an answer to several questions:—Were the boxes, the pieces of furniture, and the body of the queen carried along stage by stage with the coffin? Or were they taken to some mortuary store-house at Giza to await the arrival of the sarcophagus? In any case, the different parts of the deposit came into the chamber of the Giza tomb in the inverse of the order in which they had stood in the Dahshūr tomb, so that the alabaster sarcophagus came to stand in the northeastern quarter instead of the southwestern.

The boxes from Dahshūr were stacked along the southern wall of the Giza tomb in two rows. The bed was put in upside down with the southern end (the foot of the bed) resting on top of the second row of boxes. A third row of boxes was put in between the bed and the east wall, or may have already been in place. The final box, that with the more valuable objects, was placed between the northern end of the bed (head end) and the place where the coffin was to stand. The carrying-chair was thrown in partly on top of the bed and partly on the boxes to the east of it. A number of inlaid wooden panels which had become separated from the various pieces of furniture were leaned against the end of the bed; and then the two arm-chairs were set upright, one facing east and the other south. The coffin was lowered end on down the shaft, slung on ropes which passed over a great horizontal beam set in grooves in the rock across the mouth of the shaft. The mummy was then

lowered down and placed in the alabaster box. The lid of the sarcophagus was lowered in the same manner as the box and set in place. During these last operations the sarcophagus stood with its end in the bottom of the shaft; and when the lid was in place, the whole sarcophagus was shoved forward probably on wooden beams until the end came against or nearly against the wooden boxes stacked in the chamber. Finally the canopy and the curtain-box, both with the name of Sneferuw, were lowered and shoved in on top of the sarcophagus with the southern ends of the longer beams resting on the boxes beyond.

In the meantime, a large number of rectangular blocks of white limestone of Turah had been assembled, together with a quantity of sulphate of lime (plaster-of-Paris), and the work of packing the shaft began. The masons could have entered the chamber at any time during the laying of the first seven or eight courses which actually blocked the doorway; but there was nothing of intrinsic value visible or within reach which they could have taken. They could have been watched from above as well and were certainly searched if not executed when they came out. It is therefore highly improbable that they even attempted any looting during this stage of the work. When the packing had reached a height of about a meter above the roof of the chamber, it appears to have been discovered that one box of potsherds and other rubbish had been forgotten and the contents were thrown down the shaft with the stones and the plaster of the packing. From there upwards the packing was very carelessly carried out for a considerable distance. Then, within ten meters of the top, a niche was cut in the west wall of the shaft and a sacrifice was made consisting of three legs and the skull of an ox and two jars of beer. Such a sacrifice placed in the burial shaft is otherwise unknown to me in the Giza mastabas, although common in the pyramids of the kings of Ethiopia. The ox must have been slaughtered at the time of the reburial; and I assume that this was a special sacrifice made by Cheops for the *ka* of his mother. The entrance to the niche was blocked with masonry and the packing of the shaft was carried up past the niche nearly to the mouth of the shaft, and also out through the stairway to the surface. A heavy layer of white plaster was laid over the packing of the stairway and another over that of the shaft. Then came the final course of masonry which closed the mouth of the shaft; and this was of irregular blocks of local limestone set very craftily to look like the surrounding surface of the rock.

The possibility of the violation of their tombs seems always to have troubled the minds of the Egyptians, and I have no doubt stirred at times in the thoughts of Queen Hetep-heres. But she could have no premonition that as the result of such a violation of her own tomb she was to lie for five thousand years forgotten and undisturbed in a secret shaft beside the funerary temple of her son at Giza, the only one of all her kindred whose burial was to escape destruction until our day.



NOTES AND COMMENTS

MODERNIZATION OF ROME TO DIVULGE ANCIENT STRUCTURES

The construction of a subway system in Rome is expected to bring to light more of the ancient city than all the archaeological investigations have done since the fall of the empire, announces a press dispatch from Rome. The excavators will cut three underground lines, with a total length of twenty-four kilometers (nearly fifteen miles) through the city, at a street level of the city of the Caesars. The excavations are expected to reveal dozens of ancient edifices, which had been known for centuries but had been considered insurmountably difficult and prohibitively expensive to excavate. In building the subways the engineers will work in conjunction with a large staff of expert archaeologists who, it is understood, have the power of ordering deviation of the lines when such a course is considered necessary to avoid injuring the antiquities. A special subway museum will probably be created as a repository for the relics taken out of the soil during the twelve years the work is expected to continue.

GALILEE CAVE SKULL IN JERUSALEM MUSEUM

The Neanderthal skull of Capernaum, which created a sensation when it was discovered in a cave near the Sea of Galilee in 1925, has been deposited in the Museum of Antiquities in Jerusalem, as the permanent property of the government of Palestine, according to a letter received by Science Service from J. L. Myres. The skull has been subjected to long and exhaustive scientific examination by Sir Arthur Keith, who has written a complete description of this important relic of man's early history, which will soon be published in a limited edition. The Galilee skull, which is the first of the Neanderthal type ever found outside of Europe, was discovered by W. F. Turville Petre in the course of excavations in a series of caves in the hills west of the Sea of Galilee. The skull, of which the upper part and the bones of the face have been recovered, apparently belonged to a young man of about twenty-five years. Its brain cast shows indications of the development of the higher mental faculties, including probably even speech; it has long been considered doubtful whether men of the Neanderthal type were really capable of articulate speech, though they were undoubtedly human beings.

An exhibition of Swedish Contemporary art will be held at the Art Institute of Chicago until October 17. The showing is comprehensive and covers a wide range of current Swedish art, consisting of fine examples of furniture, glassware, silverware, pottery, mirrors, metal ware of various kinds, book bindings, of original designs, and handmade rugs of typical Swedish weavings.

CORRECTION

The Metropolitan Museum of Art has sent in a correction of the legend furnished by the Museum for the illustration appearing on page 270 of the June 1927, issue of *ART AND ARCHAEOLOGY*. It should read: "A paper leaf from a psalter published in 'New Texts from the Monastery of St. Macarius', Pl. XX, A, p. 196. Now in the Coptic Museum".

Press dispatches from Constantinople state that the Turkish archaeologists have undertaken to restore the famed Golden Gate, symbol of triumph of their traditional enemies, the Greek lords of the Byzantine Empire. They have begun by removing the bricks which the Ottoman conquerors used to block up the three arches of the triumphal gate erected by Theodosius the Great in 384 A. D. to commemorate his victory over the usurper Maximus. The Byzantine pavement over which Christian emperors were drawn in triumphal chariots, has been laid bare. A marble torso, said to be a portion of the frieze which ornamented the Golden Gate, has been unearthed and will perhaps furnish a key to the mystery surrounding the disappearance of the many statues and reliefs which are known to have adorned the Gate. The Duke of Buckingham requested Sir Thomas Rowe, British Ambassador to Constantinople in 1621, to purchase the frieze from the Turkish government, but the Turkish populace got wind of the transaction and caused the Turkish treasurer to flee from the Golden Gate to his palace for safety. The deal was called off and since that time history makes no mention of the frieze. The marble torso found recently will probably lead to the discovery of other parts of the frieze.

A search for objects for an exhibition in honor of the VIIth centenary of St. Francis of Assisi resulted in the discovery of a Velasquez, by Messrs. Castillo Olivares and Ezquerria del Bayo, in the convent of Santa Isabel. It is a portrait of Sister M. Dona Jeronima de la Fuente, and was attributed to Luis Tristan, the pupil of El Greco. The picture was sent to the Prado, where, upon cleaning, it revealed the signature Diego Velasquez f. 1620. The Prado is negotiating for its purchase.

A Roman soldiers' Temple to Mithra, the Eastern sun-god, has been uncovered near Dieburg, in North Germany. Science Service states the find is regarded as one of the most important archaeological discoveries ever made in Germany. A slab of sandstone, about a yard square carved with scenes from the mythical life of the god, formed the altar piece. This ancient pagan cult evidently associated one of the Christian dogmas with its faith as one of the carvings shows a tree with three branches, each terminating in a sculptured head of Mithra, supposedly an exposition of trinitarian doctrine. The cult had a powerful hold upon the legions, especially, and it was with much difficulty that Christianity was finally able to overcome its influence.

The Secretaria de Educacion Publica of Mexico reports the discovery of the ruins of a large Maya pyramid, which may mark another important archaeological zone in Mexico. The discovery was made by a federal inspector of rural schools, in the jungles about seven miles from Comitán, a town in Chiapas. A large emerald was reported to have been found in a cave near the pyramid, according to a report sent in by the Mexican correspondent of Science Service. The emerald is now said to be in the possession of the president of Guatemala. The report also states that near the town of Tapachula, (Chiapas, southern Mexico) a carved stone monument has been discovered, believed to be a stela with numerous Maya hieroglyphics.

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SEVENTIETH BIRTHDAY OF EMANUEL LÖWY.

On the first of September 1927, Dr. Emanuel Löwy celebrated his seventieth birthday. The occasion was celebrated by the presentation of a memorial signed by his friends and fellow archaeologists.

There are few members of the profession now living of whom archaeology can be so unreservedly proud as of Emanuel Löwy. He has had indeed a distinguished career. Since his active life began in 1857 on the faculty of the Vienna University, he has produced a large number of articles and books which have notably advanced our knowledge, and as an inspiring teacher his influence has been great and widespread. Associated first with the Vienna University, he was connected with such memorable undertakings as the acquisition of the sculptures of the Heroon of Gjölbaski and their removal from Lycia to Vienna (1882), and the preparation of the magnificent publication of Attic grave reliefs edited by Conze (1885). His important work *In-schriften Griechischer Bildhauer*—still the best book on the subject—appeared in 1885 when he was only 28 years old. In 1889 came his transference to Rome as professor of the newly established chair of art and archaeology (*archeologia e storia dell'arte*) where he spent 25 memorable years as one of the most productive and stimulating men in this centre of classical archaeology. His modesty and charm made him popular with Italians and foreigners alike. In 1892 a cast museum, his own special creation, was founded. His lectures there, at the University, and in other Italian cities became celebrated. His general recognition was shown by his election as honorary member of many scientific societies all over Europe. After the war, in 1918, he was called to the University of Vienna. Besides the book on sculptors' inscriptions, his two best-known publications are *The Rendering of Nature in Early Greek Art* (English translation by J. Fothergill, 1907) and *Die Griechische Plastik*, which appeared in 1911 and which has since passed through four editions. His list of original articles in various archaeological periodicals numbers more than seventy. And he is in the midst of his activity, so that we may expect from him many more important contributions.

G. M. A. R.

The Sir Edmund Walker Collection of Japanese prints, bequeathed to his family, has been in turn presented by them recently to the Royal Ontario Museum of Archaeology. Numbering over one thousand and seventy prints, it is a collection outstanding not only in size but in selection. It illustrates completely the three centuries which encompass the history of the colour-print from the primitive masters in the seventeenth century through the period of its apogee in the eighteenth century to the nineteenth century and its decline. Though the colour-print originated as an artistic process in China, its culmination is a product exclusively of the decorative genius of the Japanese. As in the West, its technique was fostered in the service of the church, where there was the necessity of producing in large quantities and with little effort, devotional pictures for pilgrims to holy shrines. After the economic reforms of the Toku-gawa Shoguns this technique became, with the stimulus of popular demand, the foundation of a great democratic art. The

popular theatre in Japan fostered the growth of the colour-print by its demand for illustrations and advertisements.

In the ashes of a fireplace, purported to be some 2,500 years old, a large four-handled earthenware pot, containing the remains of food, was found by Prof. William F. Bade, head of the Mizpah expedition of the Pacific School of Religion. This investigation of the site of the city of Tel-el-nisbeth, 7 miles north of Jerusalem, also brought to light a bread trough and a wine press in an exceptionally well preserved Israelite house.

The famous "Mona Lisa", which has been in the vaults of the Art Institute of Chicago for the past two months, has been hung in the East Wing. It is known as the Isleworth "Mona Lisa" and has strong supporters who contend that it is a genuine da Vinci. It is wonderfully painted and remarkably well preserved. Other paintings to occupy the same gallery will be the St. Matthew by Velasquez, for the first time shown in Chicago, and a group of Old Masters from the private collection of Max Epstein of Chicago.

Archaeological activity in Spain is distinctly on the increase, and the general interest displayed is most encouraging. During the current year the national authorities have inaugurated an important new excavation at the town of Azaila, near Zaragoza. Already much of interest has been developed. The site is a very old Iberian centre, and many tombs, ceramic fragments, small sculptures of clay and similar objects have been recovered. During the hot weather the operations have been suspended, but work will be commenced again in the fall. Important data are expected to result from a translation of the inscriptions discovered.

The underground passages beneath the city of Toledo, Spain, are being laboriously opened up and their wealth of Roman, Moorish, Jewish and Christian art objects will be illuminated by electricity for the benefit of the public. According to a press despatch from Spain, the entrance to the tunnels, which date back to Roman times, was found beneath the home of El Greco, the famous seventeenth century painter. The passages are tunneled five stories underground, and secret corridors go off for miles in several directions, some even coming out into the river below the city. The passages are so infested with poisonous snakes, scorpions and insects that every inducement has been offered to workers. Many "bottomless" pits are to be bridged, and just as the passage seems clear, a new opening is discovered, which must be cleared out. It is estimated that some of the tunnels could not be gone through in a week's time.

The passages were built by various holders of the ancient city and contain valuable relics of the Roman, Moorish, Jewish and Christian civilizations. The home of El Greco was once owned by a Jew, to whom certain of the tunnels are attributed. Roman vases, Moorish doorway and murals, as well as deposits of gold, have been discovered. By next year some of the rooms will have been electrically lighted and many of the relics restored, greatly adding to the comfort and enjoyment of tourists.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

A

- A^{ra}-cho^{si}-a**: an important city, noted in mediaev. times, on the southern road from Babylon to India.
- A-rakh^u'=ma^{kru}**: the intercalary month of the Assy. year, sacred to Assur and called by the Accadians Sedit, the "Dark of Sowing"; the Ve Adar of Hebrew chronology.
- A-rakh^u'=sam^{na}**: the eighth month of the Assy. year, roughly equivalent to our October; sacred to Marduk.
- A-rakh^{tu}**: the Assy. name of the river Araxes, a tributary of the Euphrates.
- A-rakh^u**: a Bab. prince, son of Haldita; claimed to be Nebukuduruzur, son of Nabonahid; revolted against Darius Hydaspes, but was defeated by the latter's general Intaphres, who took Babylon by storm.
- A-ra^{lu}**: in Bab. myth., the residence of the dead, a gloomy cave with seven walls, presided over by the god Nergal, his wife Allatu, and a demoniac horde of servants.
- A-ra^{tus}**: (1) **A. of Sicyon**, III^d cent., B. C., Gr. soldier and statesman who liberated Sicyon and was general of the Achaean League; (2) **A. of Soli**, III^d cent., B. C., Gr. astronomer and poet whom St. Paul quoted.
- Ar^{awn}**: in Celt. myth., a chthonic deity.
- Ar-ba^{ces}**: a noted Median soldier of the IXth cent., B. C.
- Ar-ca^{di}-a**: a present name of the peninsula of Morea, Greece; in classic times a lovely section of the Peloponnesus, famous for the simplicity and content of its inhabitants and sung as the source of pastoral verse.
- Ar^{cas}**: the son of Zeus by Callisto; progenitor of the Arcadians.
- Ar-cesⁱ-la^{us}**: the Gr. skeptic, b. 316, d. 241 B. C., who established the Middle or New Academy.
- ar^{chae}-ol^o-gy**: Cf archaeology.
- ar-cha^{ic}**: outworn; gradually ceasing to be used; belonging or peculiar to a former time.
- ar^{chae}-ism**: (1) that which is archaic or obsolescent; (2) the affection or use in letters and art of the style or mannerisms of a much earlier period, as the Hellenistic style in art.
- ar^{che}**: in classic Gr. philos., the first or primal source; initial principal (pron: ar^{'ki}).
- ar^{chei}-on**: (1) in anc. Greece, the residence and office of the archon or principal magistrate; (2) later, the magisterial board, or the court where archives were kept.
- Ar^{che}-la^{us}**: (1) in Gr. myth., the king who established the royal house of Macedonia; one of the Heraclidæ; (2) an Ionian philosopher of the Vth century, B. C., who first proclaimed the spheroid nature of the world; (3) one of the generals of Mithridates the Great; Sulla defeated him twice.
- ar^{che}-og^{ra}-phy**: descriptive archaeology.
- ar^{che}-ol^o-lith**: Cf *aeolith*; the most primitive form of Stone Age artefact.
- ar^{che}-ol^o-gic^{al}**: pertaining to or having knowledge of antiquities.
- ar^{che}-ol^o-gist**: one who studies, understands or skilfully practices the science of archaeology; a student of antiquities.
- ar^{che}-ol^o-gy**: the science of antiquities in its widest scope, including the study of man and his cultural achievements; usually divided into *general a.*, which considers prehistory and the geology of the epoch when man developed from the primates, and *special a.*, which deals with nations and their geographic environs.
- ar^{che}-ty^{pal}**: original; without derivation from any source.
- ar^{che}-type**: an original form or source from which similar forms are derived.
- Ar^{chi}-me^{des}**: the great Gr. mathematician and inventor, born in Syracuse, Sicily, about B. C. 287, and k. there in 212 by the Romans when Marcellus captured the city.
- ar^{chi}-mime**: in Ro. hist., the chief mime or actor at a funeral, who imitated the carriage and behavior of the deceased.
- ar^{chon}**: in classic Greece, the principal magistrate of certain Hellenic peoples, especially the chief magistrate of Athens after the kings were disposed of.
- Ar-chy^{tos}**: the IVth century, B. C., Gr. philosopher and natural scientist of the Pythagorean school, noted as the friend of Plato, as a fine soldier and strategist, and of high general rank among the men of his time; he invented the rattle for the amusement of the children of his slaves; died, 347, B. C.

The words below all appear in articles contained in this number. Each archaeological term will appear later in its proper alphabetical position, fully defined and accented.

- acrostolion**: an ornament for the bow or stern of a vessel, or the tip of a chariot-pole.
- biga**: a 2-horse chariot.
- chiaroscuro**: the blending or balancing of light and shade in painting.
- chiton**: a loose, flowing robe or tunic worn in ancient Greece.
- chlamys**: the short, ample cloak of classic Greece.
- denarius**: a minor Ro. coin, either silver or copper.
- Doric**: peculiar to the Dorians, or their arts; in a free sense, combining massiveness with delicacy and subtlety.
- entablature**: in classic archit., the upper section of the edifice, supported by the columns and composed of architrave, frieze and cornice.
- fenestration**: window design and arrangement.
- grisaille**: in glass-manufacturing, a translucent, plain, greyish-toned glass with a surface not entirely smooth.
- himation**: a shawl-like mantle of the ancient Greeks.
- hypogeum**: a substructure; that part of an edifice under-ground.
- Ionic**: pertaining to the Ionians and their culture and art; in archit., the second order, distinguished by its capitals.
- kylix (cylix)**: a large drinking- or wine-cup of classic Greece.
- meta**: the goal in a Ro. circus, around which competitors were obliged to run or drive in races.
- narthex**: a porch or vestibule, sometimes open, before the nave of a church.
- stadium (pl. -ia)**: a classic Gr. measure of distance = 606.75 feet.
- tribune**: in a church or other public assembling-place, a gallery well above the floor, set apart for the distinguished.
- triforium**: an arcade or gallery (Cf *tribune*) above the bays of the nave in a church.
- triglyph**: in the Doric order, the fluted or channeled tablet flanking the metopes in the frieze.

BOOK CRITIQUES

A History of the Pharaohs. Volume II. From the Accession of Amenemhet I of the XIIth Dynasty to the Death of Thutmose III of the XVIIIth Dynasty, 2111 to 1441 B.C. By Arthur Weigall. E. P. Dutton and Company, New York. 1927. Pp XV, 424. 16 plates. \$6.

Among recent works on Egypt, a most important place must be given to Weigall's *History of the Pharaohs*, the first volume of which issued in 1925. The author is unusually well equipped for his work. His scholarship, long residence in Egypt as inspector-general of antiquities, and his being a member of the catalogue staff of the Cairo Museum, furnished him with unusual knowledge of Egyptian antiquities and history. The present volume covers a most important era in Egyptian history, but it is not an account of court intrigues and battles as the title might imply. The author vividly surveys the politics, religion, literature, art, society, industry, customs and manners of the period treated.

The XIIth Dynasty was the golden age in Egyptian history. Lisht and later Thebes were the capitals. The kingdom reached beyond the third cataract. Magnificent temples were erected and others restored. Sculpture and painting attained a high artistic standard. Engineering feats are still to be seen in the canals at Aswan and in the Fayoum for commerce and irrigation. Literature flourished and high ethical standards prevailed. But what amazes us today is the magnificent work done by the goldsmith. Never in any age, past or present, has the excellence of XIIth Dynasty jewelry been surpassed, much of it beautifully inlaid with jasper, carnelian, amethyst, green felspar, turquoise and lapis lazuli.

Dynasties XIII–XVII constitute a very obscure period, when Egypt was rent asunder by rival rulers and dynasties. The sources are very scanty and sometimes contradictory. By fine scholarly ingenuity Weigall has pieced together all this data and given a very readable account of this comparatively unknown period. The Hyksos, Asiatic Semites, make up dynasties XV and XVI (1857–1576 B.C.). These foreigners conquered the XIIth and XIVth native Dynasties. Weigall considers the Israelites began their Egyptian sojourn of 430 years about 1776 B.C. The exodus would thus be about 1346 B.C. The Hyksos, being blood relatives of the Israelites, treated them kindly, as the story of Joseph shows. But when the

XVIIIth native Dynasty (1576–1317 B.C.) conquered and expelled the Hyksos, the Israelites, being foreigners, underwent indignities and sufferings. It should not be forgotten that they suffered for some 200 years before the exodus.

The XVIIIth Dynasty ruled with Thebes as capital. The kingdom attained its greatest extent, reaching from the fourth cataract to Carchemish in the Euphrates, and its civilization thus permeated Palestine, which was made up of petty kingdoms, tributary to Egypt. One Pharaoh was a woman, Queen Hatshepsut, who ruled from 1493–1472 B.C. She wore male attire to acquire prestige. Thutmose III (1472–1441 B.C.) was the greatest ruler of this Dynasty—the Napoleon of Egyptian history. He made no less than sixteen campaigns during his long reign. Great treasures flowed from these conquests. Temples were built from the Delta to the Sudan. Some of his monuments contain very important historical material, as the Karnak list of kings, and the list of captured Syrian cities and districts, recording 119 names of which 80 have been identified.

Weigall's volume has inestimable value because it is based on original data. The statements of the earliest writers on Egypt—Herodotus, Manetho, Strabo and Josephus—are carefully weighed and controlled. Probably no other work yet issued on Egyptian history contains so complete a list of references to source material. This makes it a boon to all interested; the professional scholar, serious student and general reader will find in it a mine of information. Weigall pays high tribute to his fellow workers in Egyptology, rightly calling our own Professor Breasted "the leading Egyptologist of the day". He considers Dr. Reisner of Boston Museum and Mr. Winlock of the Metropolitan "the two best excavators of the modern school". The volume is printed in clear large type on excellent paper with wide margins, and is attractively bound.

GEORGE S. DUNCAN.

Il Bronzo e Il Rame Nel Arte Decorativa Italiana, da Arturo Pettorelli: Pp. 314, 225 plates (400 subjects). Ulrico Hoepli, Milano; Brentano's, New York. 1927. Quarto, cloth. \$12.50.

"The invention of bronze", as Signor Pettorelli observes in introducing his readers to this fascinating and exquisitely presented study of art works in bronze and copper, "is lost in

ART AND ARCHAEOLOGY

the mists of prehistoric ages and seems immersed in the mystery of the fabled Atlantis". Succinctly he goes over the familiar ground of prehistoric cultures and their artistic metallurgical achievements and, as one might expect, dwells at length and in detail upon Etruscan origins and development, taking up his subject by periods. "Modern writers," he points out, "study the evolution of Etruscan art parallel with that of the classic Mediterranean period: but we, since the scope of our work is purely artistic, find it more useful to divide Etruscan art into two periods—a: the archaic (from the oriental influx), and b: hellenistic (of Italo-Greek derivation)." When one speaks of "Roman art prior to the advent of Julius Caesar", he adds later, "the term is inexact, since in that epoch Roman art was in substance nothing but the Etruscan at first, and then hellenistic (Italo-Greek). It was not until Caesar," as head of the vast empire, "turned all arts to the service of the State, that a truly Roman art was evolved, to render glory to the mistress of the world and to make her eternal."

With chapters covering separately the (1) Etruscan and Roman, (2) Paleochristian and Mediaeval, (3) Renaissance and Cinquecento, (4) Sei- and Settecento, (5) Neoclassic and Modern bronzes, the author concludes his careful and concisely written study with thirteen solid and exceedingly informative pages on "The Technique of Bronze Founding". This is in some ways the most interesting part of the book, though it is perhaps not quite just to select any one chapter as surpassing the others. All bear the marks of scholarship and research, and as a whole are a perfect mine of information. The coated paper is of good quality, the hundreds of illustrations are excellent and the binding, except for a somewhat fragile back, is very satisfactory. A. S. R.

Caius Gabriel Cibber, His Life and Work. By Harold Faber. Pp. xvi, 80. 27 illustrations. Oxford University Press, Oxford and New York. 1926. \$10.50.

Caius Gabriel Cibber (1630-1700) was a Danish sculptor born at Flensborg in Slesvig. As son of a cabinetmaker in the royal employ he seems to have been sent to Rome at royal expense to study the arts of design. But Cibber did not return to his native country, going instead to England after a stay in Holland and arriving there sometime before the Restoration. Cibber was "Sculptor in Ordinary" to King William III at a salary of £50 a year and was

long in the employ of the fourth Earl of Devonshire. For the latter he executed the classic figures still to be seen at Chatsworth and many others no longer existing, and the grandiose alabaster altar in the chapel with its figures of Faith and Justice. In addition to this work Cibber seems to have worked as a sculptor at Hampton Court under Sir Christopher Wren and appears as the architect of the Danish Church in Wellclose Square, London. But perhaps his greatest popular fame came with the execution of the famous figures which in 1680 he made for the decoration of Bethlehem Hospital, the famous "Bedlam" in Moorfields.

For the gate of this, the first of all lunatic asylums, Cibber carved the famous figures known as the "madnesses", one an imbecile, the other, in irons, a raving maniac; both are now in Guildhall Museum, London. Pope makes reference to them in his *Dunciad*, the hero of which was Cibber's son, Colley, the comedian-dramatist and at one time poet laureate:

"Where o'er the gates, by his fam'd father's hand
Great Cibber's brazen, brainless brothers stand."

The book, which covers in detail the various aspects of the sculptor's life and illustrates his works with good halftones and photogravures, is a contribution to knowledge regarding this sculptor who worked with Wren at Hampton Court Palace, at St. Paul's Cathedral, and upon "The Monument" to commemorate the great London fire of 1668. It was a work that needed doing, but doubtless its scant popular interest accounts for the relatively high price asked for this book of eighty pages. There are twenty-five illustrations and two text cuts, a complete bibliography and an adequate index.

REXFORD NEWCOMB.

Archaeology of Mississippi. By Calvin S. Brown. Pp. xii, 365. 327 illustrations. Mississippi Geological Survey, University, Mississippi, 1926.

Two centuries and more ago, when the French entered the lower Mississippi Valley, that part of the region now included within the bounds of the present State of Mississippi was claimed and occupied by several native tribes. At that time, villages of the Choctaws stood in the eastern and southern parts of the country; the Chickasaws were northward, and settlements of the Natchez and others occupied sites on or near the banks of the Mississippi. All were then making and using implements of stone and bone, fashioning vessels of earthen-

ART AND ARCHAEOLOGY

ware, and evidently following the manners and customs that had been practiced by their ancestors through many generations. But with the coming of the European colonists, the native population rapidly declined in numbers, and soon implements of iron, obtained from the traders, were substituted for those of stone of native origin. The objects of stone were lost or abandoned—scattered—but did not perish, and some had been deposited with the dead.

In *Archaeology of Mississippi*, Dr. Brown has endeavored to describe and figure the various types of stone, shell and other objects gathered from the surface, or recovered from mounds or burials throughout the State, and also treats briefly of the various articles of European origin found associated with those of Indian workmanship. It proves an interesting work. Dr. Brown has drawn the information from various sources, and to it has added his personal experience in the field. However, he does not attempt to identify the builders of the scattered mounds, nor to show that some types of objects are characteristic of certain regions. A map of the State, showing the counties and drainage, together with the positions of the native tribes as they were at the beginning of the XVIIIth century, and of the mound groups and inclosures, would enable one to visualize the country as it was, and to associate the several types of mounds with certain localities, and consequently, with the native tribes known to have occupied that particular part of the State. D. I. B., JR.

José de Mora, Su Vida y Su Obra, por Antonio Gallego y Burin. Pp. 260, 32. 68 Illustrations. Facultad de Letras, Universidad de Granada, Spain. 1925. \$1.75.

There is a world of reason for the American artist, be he of whatever branch of the main stem, in a sentence early in Don Antonio Gallego's admirable discussion of Mora. The author observes: "Every new art may be regarded as the producer of social effects, and all decadent art as a social product; the one creates opinion; the other is the result of an opinion already vitiated". Of the school founded in Andalucía by Alonso Cano he goes on to remark that while Cano "was born of the democracy, he is, notwithstanding, an aristocrat when facing that democracy". In a word, he revived classicism, albeit with a personal accent and grace of line, and a sanity and purity of conception which lifted him above his contemporaries. His successors in sculp-

ture, Mena and Mora, carried on this ideal and gave the world the very last echoes of truly Spanish chasteness and nobility. Of the two Mora was the more decadent, but in some respects the more interesting as an intellectual stylist.

Laying out his study in seven chapters, the author traces the development of Spanish sculpture step by step, differentiates the successive members of the Andalusian school and, taking Mora as a child, carries him in swift and brilliant progress to the black days of his madness and death in 1724, closing the historic pages with a terse summary of the work of his brother Diego. Following this he devotes a brief but pungent chapter to the sculptor's technique, emphasizing clearly Mora's tendency—well known to students of his work—to silhouette rather than to model. His purpose was, in the words of Encina, "to give consistency and truth to the pathetic inventions of his passion". A full bibliography, complete catalogue of all Mora's known works, and an excellent index complete the text, which is followed by 32 pages of plates. A. S. R.

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ART AND ARCHAEOLOGY

Modern Painting. By Frank Jewett Mather, Jr. Pp. viii, 385. 125 Illustrations. Henry Holt and Company, New York. 1927. \$6.50.

In the midst of so much æsthetic criticism that is either dull or incomprehensible, the product of commonplace thinking or unbridled enthusiasm, it is an exhilarating experience to read Professor Mather's fresh and clear interpretation and to feel the tautness and substance of his style. Here is a book which reviews with authority and fine discrimination the leading painters of the last two centuries, against a background of their professional heritage. Giving sufficient data to make the men live, it is nevertheless far from being merely an historical description; it uses what may be called the "case system", choosing for especially careful analysis a few painters, and of their work the most significant paintings.

In his selection of material Professor Mather shows the breadth and catholicity of his appreciation. Confessedly partial to painters in the main stream of "humanistic, traditional and socially available" art, and believing in "the approved and tested experience of a past still living because its finer part was never subject to the common hazard of mortality", he is nevertheless impatient of academic insipidities, and is eager to respond to the vitality of our unconventional contemporaries. He praises Matisse ("his drawing has extraordinary *bravura* and equal truthfulness") and Segonzac, and finds among the modernists "many grave and delightful compositions". At the same time he hopes that a more wholesome relation between artists and the public will develop, so that the extreme individualism of modernist art will be disciplined in accordance with more important social standards.

The masters chosen for special study are David, Delacroix, Ingres, Millet, Rousseau, Daumier, Puvis de Chavannes, Renoir and Degas. Here are men of "moderation, compromise and lucidity", and men of "excess, revolt and mystery"—but all of them great. Only the pseudo-classicist, "who draws a mean discipline from narrow traditions and applies this discipline only to negligible emotions", and the pseudo-romantic, "who affects a vehemence which he does not really feel, and pays you off with specious sensationalisms" are considered unworthy of respect. The chapter on the Romantic Movement is most eloquent. Among the romantics the author includes dreamers and mystics like Blake, violent energists like Daumier, and, with con-

siderable daring and originality, Courbet, because he romantically sought "an escape from the world of mind and standards into the flux of mere facts".

Among hundreds of pregnant phrases which call for quotation, the following will serve to indicate Professor Mather's gift of concise and stimulating statement. Ingres "makes mere contour tense and thrilling like a vibrating musical string"; "Whistler's fastidiously reticent art, a thing of whispers and raised eyelids, is charming; just that and no more"; Homer "loved to see nature as raw planes thrusting and grinding against each other"; Cézanne "had no music in his soul". American mural painters show "sound professionalism". Sargent's art is "all nerve and intelligence, but it is only mind deep".

Disagreement with some judgments in so comprehensive and candid a book is, of course, inevitable. One might wish for some word regarding Corot's portraits, and more attention to Bonnard; one might question the superlative praise of Millet, and resent the summary of Cézanne as "one of the greatest provincials"; one might crave more consideration of contemporary American artists and illustrations of their work. But these are trivial objections. Professor Mather has done what only the best teachers do: he has taken us into his confidence, has invited us to look with him at the pictures he knows and likes, has let us share intimately in the creative process of his criticism.

WALTER R. AGARD.

A Nation Plan. By Cyrus Kehr. Pp. xvi, 210. 50 illustrations. Oxford University Press, New York. 1926. \$5.

"Most human activities are now conducted on a scale which carries them beyond the sphere of one-man control," observes Raymond Unwin, in one of the two forewords to this ambitious volume, and adds: "Either individual liberty of action will be lost altogether in an enslavement to the momentary impulses of mass control, or planning in cooperative lines must be adopted in order that a free sphere may be allotted within which each individual can exercise his liberty for the general benefit."

Therein lies the keynote of the work. But the implications go yet farther. Carried to its logical conclusion, Mr. Kehr's proposal develops into a Continental Plan into which, by change and partial elimination, such regional schemes and municipal plans as prove their worth may be fitted as parts of a great mosaic pattern the design of which is conceived as a whole.

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The twenty-two books listed below in groups have been favorably reviewed in ART AND ARCHAEOLOGY and in other authoritative magazines. You can order them safely. An asterisk beside the author's name means in each case that the book possesses more than usual value.

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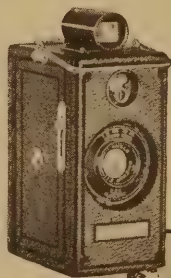
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The Arts Throughout the Ages

VOLUME XXIV

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THE FIELD MUSEUM-OXFORD UNIVERSITY JOINT EXPEDITION AT KISH, 1926-7

By STEPHEN LANGDON
Director of the Expedition

IN the fourth season of the Expedition Mr. Mackay and the Director were free to begin their great attempt on the huge complex of mounds in eastern Kish known as Ingharra, where we exposed two sides of the ancient temple tower of the Earth Goddess and the southwest side of Nebuchadnezzar's and Nabunidus' reconstruction of the temple itself. Photograph 1 shows the railway placed beside the Babylonian temple of the sixth century B. C., and the outer walls of the temple as they first showed themselves in 1926. Beneath this temple and railway lie ruins of the oldest Sumerian temple in the land, and we could not surmise at that time either the vast extent of the magnificent building, which lay beneath the upper ruins, or the great depth below the railway level at which the oldest Sumerian temple lay. Photograph 2 shows the NW corner of the Nebuchad-

nezzar structure as it was left by us in the spring of 1926, and No. 3 shows the great northwest fore-hall with a group of Mr. Watelin's workmen in process of clearing the chamber farther to the NE, which communicates with the outer chamber by a fine doorway seen in the background.

It will be remembered that in 1925-6 the Director was heavily engaged with the work at Jemdet Nasr, 17 miles NE of Kish, where the prehistoric painted pottery and pictographic tablets were recovered. Mr. Watelin continued the excavation of the temple at Ingharra for the fifth season, and accomplished an incredible amount of work. We had no idea of the immense size of the temple which lay before us in our first exposure of the NW corner, and portions of the SW and NW sides. We had discovered enough in the fourth season to learn that it was well preserved and would be a magnificent



1.—RAILWAY PLACED BESIDE THE TEMPLE OF THE EARTH GODDESS AS RESTORED BY NEBUCHADNEZZAR.

structure. Proceeding along the NW and SW sides, and clearing the interior chambers, whenever he came to a gateway, Mr. Watelin reached the SW corner early in the season.

A most extraordinary fact was discovered here. To secure space for enlarging the temple, Nebuchadnezzar was forced to cut away the NE corner of the ancient Sumerian stage tower, which had been left in ruins since pre-Sarjonic times. This vast stage tower is constructed of plano-convex bricks and was never restored again. Photograph 4 shows the outer wall of the lowest stage of this tower as it was about 3000 B. C. The photograph reveals how completely its upper stages were destroyed during the long ages of

its neglect throughout Babylonian history and down to our own times. It is a silent witness to the power of the greatest and oldest Sumerian capital, and to its loss of supremacy in later days. The Semites who subdued the land changed the capital to Ajade, and latterly to Babylon, and they never took the trouble to repair the loftiest temple tower in Sumer. In one way this is all to the benefit of ancient history; for hitherto it had been assumed that these stage towers do not revert to the first age of temple building. Now the Expedition has exposed a tower nearly 250 feet square, built entirely of plano-convex bricks, and its height must have been about the same. Hardly could we divine such a com-

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plete revolution in our accepted views of an early religious architecture.

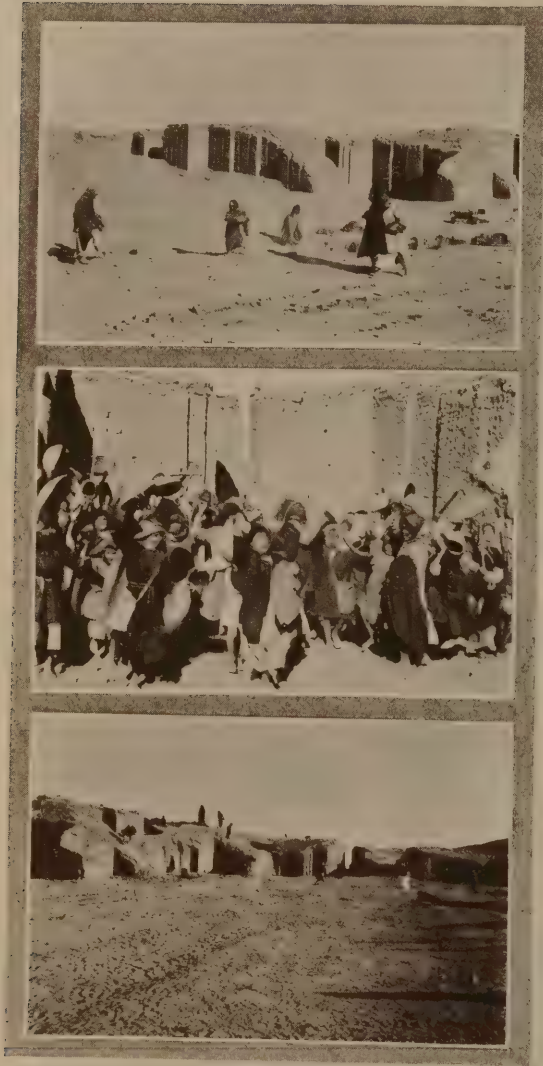
Proceeding along the SE face, Mr. Watelin came upon an entrance to the chapels on this side. No. 5 shows the SW face of the temple and the SW corner, where the stage tower had been cut away. On the right may be seen the ruins of the NE corner of the tower. The reader must remember that all that he sees here lies over the ruins of the first Sumerian builders, who lived more than 3000 years earlier. This building stands on debris 20 feet deep, and Mr. Watelin had to go through this before he finally came upon the work of the first kings of the land in 4000 B. C.

No. 6 shows the wall exposed by Mr. Watelin as he turned eastward; as he worked through an outer gateway to the right of this picture, he came upon a long corridor seen in No. 7. No. 8 shows the outer gateway of the SE side, and a portion of another and smaller stage tower to the right, also built of plano-convex bricks. At the same time other groups of workmen cleared the fine NW face of the temple toward the NE corner. At this corner the walls disappeared, and the SE corner also could not be traced. In the middle of the NW face, Mr. Watelin found a fine buttressed outer gate leading into two chambers which communicate with the outer court. The



4.—THE OUTER WALL OF THE LOWEST STAGE OF THE SUMERIAN TOWER AS IT WAS ABOUT 3000 B. C.

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2.—THE NW OF NEBUCHADNEZZAR'S STRUCTURE AS IT WAS IN THE SPRING OF 1926.

3.—THE GREAT NW FORE-HALL, WITH A GROUP OF YOUNG LABORERS.

5.—SW FACE AND CORNER OF THE TEMPLE. TWENTY FEET BELOW LIE THE FIRST SUMERIAN STRUCTURES, DATING FROM B. C. 4000.

photographs show the T-shaped decoration of the outer walls. A similar gateway was found in the middle of the SW side leading into a group of chambers behind the central shrine which was discovered later in the season.

The building is enormous, measuring 900 feet on the SW, NW and SE sides. In other words, about 2700 feet of outer walling were exposed, all from 9 to 15 feet high, and the magnificent structure with its three huge buttressed outer gates now looks down from the top of its ancient hill and can be seen for miles by the approaching visitor. The outer court leading to the central shrine was found on the NE side, but the NE outer wall, which was pierced by the main outer gate, has entirely disappeared. In other words, the building was a massive square structure with corners to the cardinal points, the SW corner over the ruins of the NE corner of the great ruined stage tower.

On the SW side of the outer court are three buttressed gateways. The central gate leads through two chambers and two doors directly into the central shrine. To the right and left of this central court entrance the two side gates lead into chambers which do not connect with the central shrine. No. 9 shows the right gate with a portion of the NW inner court wall. In the background is a chamber or chapel.

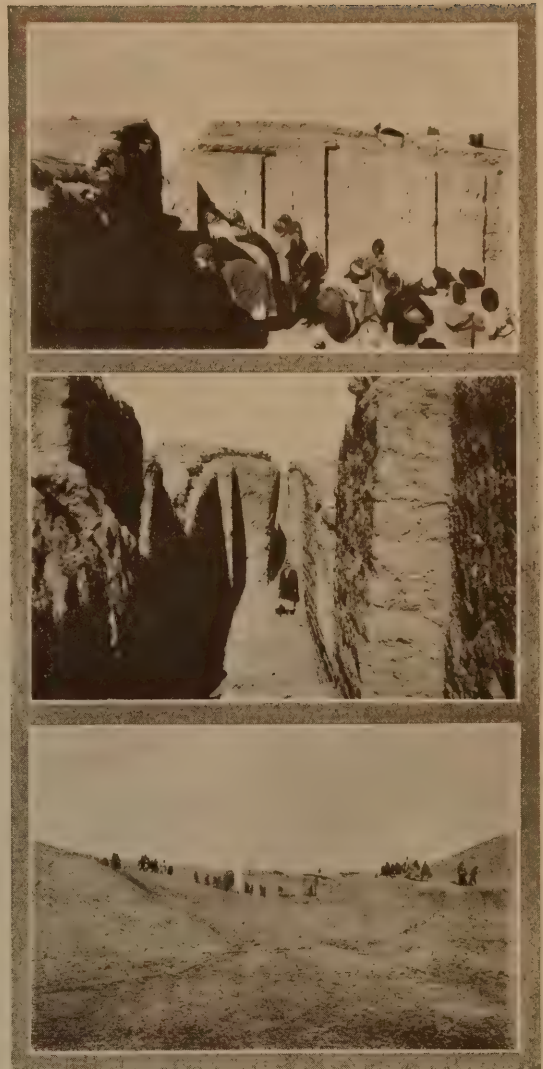
Beneath the pavement of the central gate was found the foundation brick box of Nabunidus, last king of the Babylonian Empire, and in it a gold pin with lapis lazuli bead, and other jewels now in Field Museum, Chicago. The entire box and contents, seen in Photograph 10, are now in the same Museum. Proceeding through the two chambers and doors directly opposite the central gate, Mr. Watelin came upon the central shrine and altar of the Earth Goddess—Ninhursag—of the Sumerians and Babylonians. On the right and left are two side chapels, entered by doors from the central shrine.

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These three rooms constitute the secluded and holy place, and are completely walled away from all the other side chapels and corridors. This group of rooms can be entered only through the two doors directly facing the central court gate. Beneath the pavement of the pedestal on which once stood the statue of the goddess, Mr. Watelin found the brick foundation box of Nabunidus, in which he had caused to be placed a clay statuette of Papsukkal, holding in his right hand a gold staff, supported on the pedestal of the statuette. It was terribly decayed, but it is hoped that the figure may be restored and the inscription on its back deciphered.

No. 11 shows the back wall of the central shrine, just behind the place where the statue of the goddess once stood. It will be observed that a disturbed brick betrayed the presence of a concealed treasure here. In their haste to escape from the invading army of Cyrus, the Mede, the priests had hastily walled up a horde of jewels, which may be seen on No. 12. They consist of agate, lapis lazuli, carnelian, and other precious stones, together with some gold and natural coral from the Persian Gulf. This hoard of jewels is now safely in Field Museum, with the exception of a few specimens and inscribed Egyptian scarabs of inferior workmanship. It is curious that so many traces of Egyptian influence have been found at Kish.

The task of cleaning the debris from a building of this size is easily comprehensible, but much more was accomplished. Just west of this building lies a large mound which we knew to conceal the remains of a very ancient building. This was also carted away and the enormous upper rubbish carried



6.—THE TEMPLE WALL TO THE EAST.

7.—A LONG CORRIDOR IN THE TEMPLE.

8.—EXTERIOR VIEW OF THE OUTER GATEWAY, SE SIDE, WITH A SMALL STAGE TOWER AT THE RIGHT BUILT WITH PLANO-CONVEX BRICKS.

to the adjacent plain. Some of Mr. Watelin's soundings descended as much as twenty feet below the level of the Nebuchadnezzar temple. Naturally the clearing of the upper strata must be accomplished before the remains of the famous kings of Kish can be

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obtained. A space 800 feet square and twenty feet deep must be lifted next year, in order to lay bare even a portion of the most ancient temples of Sumer.

Some of Mr. Watelin's deeper finds are of good augury for the sixth season.

sacrifice. The head is broken away as usual. The dress is the type of *kaunakes* or sheep's fleece of the most remote period known in Sumerian art. No. 13 on the right has a fine headless statuette of the classical Sumerian period, about 3000 B. C. The *kaunakes*, here



12.—JEWELS HASTILY WALLED UP BY THE TEMPLE PRIESTS WHEN CYRUS THREATENED THE CITY. THEY CONSIST OF AGATE, CARNELIAN, LAPIS LAZULI AND OTHER STONES, WITH SOME GOLD AND CORAL. NOW IN THE FIELD MUSEUM, CHICAGO.

In a deep trench just below the railway level, seen in No. 1, two extremely fine stone statuettes of the period 3300–2900 B. C. were found. The oldest, a pale yellow stone statuette of a standing figure, is seen in No. 13, together with a clay head of a Babylonian demon. The figurine is that of a Sumerian priest, bearing a lamb to

hung from the waist, has four rows of false flounces, and the waist band has two long falling loops, one visible in front, and a similar one behind. I know of no other very early work of the sculptor so good as this, nor of a similar method of attaching the head to the trunk. There is a small round aperture at the top to receive the neck

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13.—LEFT: YELLOW STONE FIGURE OF A (HEADLESS) PRIEST CARRYING A LAMB. RIGHT: A BABYLONIAN DEMON. 3300-2900 B. C.

and head. Alas! this most interesting part of the figure is lost, as is the case with nearly every statue found in Sumer.

Undoubtedly the pair in No. 15, a blue glazed cow and calf from the same period, contribute substantially to the best Sumerian art which we possess.

These, together with a beautiful little lamb carved in jade and pierced by a hole for attachment to a background, are all in Field Museum, and form the most important group of the best known art of the period 3300-2900 B. C. in any Museum in the world.

No. 16 shows a group of Arab workmen returning to camp after their day's work, behind Mr. Schroeder, one of our assistants, and No. 17 is a view of the camp of the Expedition, taken from the top of the stage tower of the War God at Uhaimir. On No. 18 may be seen the ruined chambers of the old mound just west of the temple of

Nabunidus. The central gateway of the SW side and the gateway at the NW corner may be seen. The photograph shows how the upper parts of the rooms of a building of about 2000 B. C. lie with reference to the temple beside it of the sixth century. Through the ages building after building fell to decay in Babylonia, and the restored temple was placed above the ruins of the former age. The ruins in the foreground lie ten feet above the remains of the first kings, and in our next season Mr. Watelin will clear all this away and descend to the level of the period 4000-3500 B. C.

Mr. Watelin also discovered a large number of valuable cuneiform inscriptions; he also cleared a great building in the city ruins of eastern Kish. The recoveries consist chiefly of little dictionaries, by which the scribes of the age of Nebuchadnezzar taught the



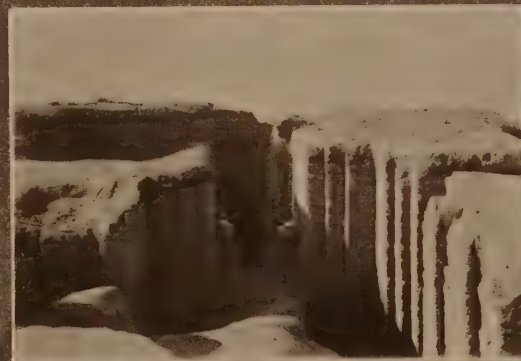
14.—STATUETTES FROM THE CLASSICAL PERIOD OF SUMERIAN ART, B. C. 3000.



15.—BLUE GLAZED COW AND CALF OF THE SAME PERIOD. WITH A JADE LAMB, THESE FORM THE MOST IMPORTANT GROUP OF THE BEST KNOWN ART OF THIS PERIOD.



17.—THE CAMP OF THE EXPEDITION AS IT APPEARED FROM THE ZIGGURAT OR STAGE TOWER OF THE TEMPLE.



TOP, L.: (11)—BACK WALL OF CENTRAL SHRINE, SHOWING DISPLACED BRICK WHERE JEWELS WERE DISCOVERED.

BOTTOM, L.: (9)—RIGHT GATE AND PART OF THE INNER NW COURT WALL.

TOP, R.: (16)—THE ARMY OF EXCAVATORS GOING TO WORK.

BOTTOM, R.: (18)—TEMPLE OF NINHURSAG, WITH RUINS OF PALACE OF SARGON ON LOWER LEVEL.

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forgotten Sumerian language. A volume by the Director has just appeared in which almost the entire first and sixth books of the Babylonian *Epic of Creation* are published. These texts were found by the Expedition in 1924. It will be seen that the work during five years at Kish affords the most revolutionary material concerning the art and architecture of the founders of civilization.

The surprising feature of it all is that the art of the period 3500-2800 B. C. surpasses all that came after it. Field Museum now has painted pottery

of 3500 B. C., never again produced before the Greek period, and statuettes of remarkable beauty of 3300 to 2900

B.C. entirely superior to anything subsequently produced in Western Asia before the Greek schools of sculpture. It is difficult to understand how human endeavor fails to maintain its noble achievements. Least of all had one expected to find man endowed with such genius at the dawn of history. But our

records prove it, and the Museum possesses full evidence of this tragedy of human history.



10.—FOUNDATION BRICK BOX OF NABUNIDUS, LAST KING OF THE BABYLONIAN EMPIRE, IN WHICH A GOLD PIN WITH LAPIS LAZULI BEAD, AND OTHER JEWELS, WERE FOUND.

AUTUMN LEAVES

*Now emerald to opal burns
And myriad hidden fires flame bright,
As on her fingers Autumn turns
The gems of her betrothal plight,
Sun's earliest gift when she, sweet Spring,
Awoke 'mid wild birds' caroling.*

*The tender green, all virginal,
Grew darker as her swelling breast
Uplifted to the surging call
Of newer life, from old life pressed,
And decked the cradle when it swung
To lullaby with zephyrs sung.*

*Her eager Sun has colder grown;
Quick shadows follow on his stay.
No more the ripened bud her own,
Her joyous choir flown far away,
Bereft and widowed, Summer lies
And plays with jewels as she dies.*

—DUANE E. FOX.



Photo by A. S. Riggs.

THE APSE AND TOWER OF ST. SERNIN DE TOULOUSE.

PLAIN BRICKS

By ARTHUR STANLEY RIGGS

PLACID, dusty, overgrown Toulouse of the Midi sprawls comfortably over a level plain among its charming, tree-bordered canals, and dips its hot feet into the cool and quiet Garonne. The broad, fine streets, and the boulevards laid out upon the site of the former walls, the delightful parks, and the general air of comfortable, middle-class self-satisfaction, remind one of Barcelona, and show what a city can do to make itself tidy and pleasant as a residence. But beside this, Toulouse exhales the tang of a genius which has given the city its clearly marked individuality in architecture for so many hundred years. That genius lies in bricks—plain bricks.

For Toulouse is a city of brick, not stone. In its featureless plain neither stone nor wood was available for construction purposes. But the Tolosans did not send to distant quarries for limestone or marble; they did not think of slates or of wood. Instead, they looked down at their feet and saw opportunity in the clay of their own plain. They took that clay and made brick; and with it reared structures as enduring and far more locally interpretative than the finest stones or marbles could have made them. Thus arose a red city, tricked out with the white of a little stone decoration here and there; a red city in a brown plain, beside a green river, under a blue sky, and dotted with emerald parks splashed with great masses of the strong, bright colors the Tolosans love.

Although some of the architectural critics and authors lay great stress upon the technical importance of other structures, there is nothing to compare with the magnificent Romanesque church

named in honor of the city's first Christian missionary-martyr, Saint Sernin. Moreover, it is an edifice so full of power and suggestion that its influence spread not only throughout its own region, but penetrated as far afield as Compostela in Spain. Characteristically built of red brick trimmed with the less harshly toned limestone and white marble, it dominates the whole city. And that great, rough, unfinished western façade, so full of the unrealized pretention that gives it a curiously self-made air, serves merely to enhance and render more appealing the beauty and symmetry of the rest of the edifice.

Like any of the other great southern French Romanesque structures of that early period—the eleventh century—St. Sernin requires for its complete understanding some elementary knowledge of social conditions, since it exhibits certain plainly marked characteristics. During the Dark Ages, it must be remembered, all life that was worth while, everything that made for or stimulated man to art, was crowded within the constricted limits of the monastic houses or settlements. Yet though the monks kept aflame the torch of learning and artistic endeavor they also kept it hidebound by the severity of their own rule-ordered lives. So Romanesque art, of which St. Sernin is one of the most magnificent and striking examples, indicates by its lack of the spirit and freshness of youth and imagination, the fact that it was the offspring of tradition and discipline.

In the interior construction of St. Sernin it is possible to see the influence the early basilican type had upon the ground plan; and in the exterior, the



Photo by A. S. Riggs.

THE LOFTY BARREL-VAULTED NAVE OF ST. SERVIN.

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departure from the historic forms imposed by the necessities of the new school, which used the massive stone or tiled roof, with its tremendous oblique thrust, in place of the light basilican wooden covering. The church also betrays in its height and the reinforcement of its barrel vaulting, the progress the Romanesque architects had made from their crude beginnings.

For sheer majesty and lyricism it would be difficult to discover any more complete or beautiful effect than is produced by the apse and radiating chapels, a marvelous circumfluent every line of which flows without labor or pause up into the roof and thence on skyward into the graceful, tapering, octagonal spire of five stories which soars above the crossing, curiously like a pagoda—and, like the pagodas of song and story, gifted with bells most musical, which peal out over the city every quarter-hour. But there the likeness to the Chinese tower ceases, for we are considering one of the chief peculiarities of the Tolosan style in this spire: a characteristic which takes form not only in its brick construction, but also in the sharply triangular arches which pierce its fourth and fifth stories. Here, too, progress is visible. In the earliest Romanesque churches the builders hardly dared rear towers or spires; but as time went on, weight was lessened by decreasing their dimensions as they rose and the masonry was made lighter, the belfries soaring upward, arrogant in their independence of the equilibration of the church proper.

The radiating chapels attached to the apse, and the two others excrescent upon the eastern sides of the transeptal arms, have more than a suggestion of the near East, and with their faint breath of orientalism, add to

the mystery and charm as well as to the symmetry of the whole. Yet notwithstanding the boldness of the scheme, the timidity of the Romanesque designers is evident, for the building, despite its comparative height of wall, seems to cling close to the ground, to "gather itself together" sturdily to resist the terrific weight of its covering, and so to expand on the ground somewhat after the fashion of the pyramids. The chapels, indeed, take the function of buttresses, while within, their walls serve the identical use of the buttresses the later Gothic builders used without disguise on the exterior.

Within, the title of St. Sernin to be the largest Romanesque church not only in France but in the world, is grasped in a single glance down that long, majestic nave with its four flanking aisles and tremendous barrel vault, and the sweeping transepts that extend to a length of no less than 210 feet—the exact height of the spire above the ground. From end to end that nave, unusually long and narrow for a church of this type and width, and the only one in France that compares with the long-naved English cathedrals, measures rather more than an ordinary city block: 330 feet from western wall to eastern. Only one defect mars its wonderful vista—the unsymmetrical strengthening of the great piers at the crossing to take the weight of the spire above. At either hand, the tall columns are crowned by capitals sculptured with elaborate and amazingly varied figures and reliefs which make plain the spoken and written dogma of the clergy. Behind the chancel, too, is a frieze of quaint, carven reliefs aged to a soft grey and full of both pagan and Christian themes in a medley as absorbing as it is weird.



Photo by A. S. Riggs.

THE "GREAT, ROUGH, UNFINISHED WESTERN FACADE."

But for decoration, the unique feature is hidden away under one of the seats in the sixteenth century choir-stalls. Crudely cut upon the *miséréré*, or knee-joint-rest, of one seat, in oak now perfectly black and worn as smooth as glass, the figure of a fat pig leans impressively from a pulpit. Below it in stilted Gothic characters runs the astonishing legend: *Calvin el porc!*

The great church leaves an impression of combined solidity and homogeneity, of aspiration not usually to be found in Romanesque temples of its age, and in some respects produces an effect of airiness, especially in the slenderness of the five aisles or naves—five might be said to be the keynote of the structure, since the five aisles end in the five apsidal chapels and the spire has five stories—and the loftiness

of the barrel vaulting. Outside this effect is added to by the elaborate Renaissance arch which rises in the yard facing the southern entrance. When the Gothic became fashionable the Tolosans did not rush into a decorative debauch and pile ornaments in the new—and totally dissimilar—style upon their magnificent Romanesque fabric. But when the Renaissance developed, the city recognized at once the classical forms it had made its own, joyfully accepted them anew, and the fine double archway, so skillfully designed and executed as to do no violence to the church beside it, must be counted among the most delightful and satisfactory adaptations of the Italian style in the country.

Compared with St. Sernin, the Cathedral of St. Stephen is a hopeless

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hodge-podge. It is, as a matter of fact, a collision of two churches—the old and the new—thrown violently into one another without regard for the central axis of either, producing a total effect bizarre beyond description. The whole edifice is completely out of centre, the magnificent rose askew over the side of the western portal, part of the roof flat, part of it half-gabled, and the whole dominated by a massive, fortresslike tower suggestive of defence and struggle.

The people were slow to receive and cold in their reception of the Gothic. Nevertheless one church fairly intact and the plans of two others testify to the sanity of the Tolosan ideal of the new style. It is also true that there are few churches in France which compare favorably with the southern churches in suitability for accommodating large congregations; and while the more florid northern Gothic, with its flying buttresses outside, and its internal columns, clerestory and triforium, is more impressive and decorative, these southern churches are more practical.

The former church of the Jacobins is a noble edifice reared in the thirteenth and fourteenth centuries by the Dominican monks. Like St. Sernin, it is a five-apsed structure, but there the similarity ends, for the interior is a very slender, graceful, twin-vaulted Gothic nave divided by a single row of lofty columns that

go soaring up to the spring of the vault and give the impression of tremendous height. Unfortunately it was used for years as a barrack, and everywhere the conscripts left their marks upon its elegant interior. The plans of the two other great Gothic churches, that of the Cordeliers—burned down in 1871—and that of the Augustinians, three of whose original bays remain, speak in



Photo by A. S. Riggs.

AN "ELABORATE RENAISSANCE ARCH" FACES THE SOUTHERN ENTRANCE.

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Photo by A. S. Riggs.

"THE CATHEDRAL OF ST. ÉTIENNE IS A HOPELESS HODGEPODGE."

unmistakable accents of the dignity and impressiveness of these once important edifices. The former Augustinian convent, now a part of the Museum of Fine Arts, has had a happier fate. Its garden and cloisters, exquisite fourteenth and sixteenth century work, are so peopled with dismounted gargoyles and chimæras they are a stone menagerie among whose paths one walks in stupefaction.

The Renaissance is best commemorated in some of the remarkable private mansions. Its most notable innovation in Toulouse was the lightening up of the heavy façades of brick by the application of columns, porches, portals, entablatures and window-frames of both stone and marble. The results

were magical. Monotony and heaviness vanished at the touch of the lighter hued decoration, and such treatment as that given the ancient Hôtel de Jaulbert, a stately fifteenth century home now enriched with a splendid Renaissance portico, made a palace out of what had been a mere brick house before. The finest of all these private edifices, the Hôtel d'Assézat et de Clémence Isaure—it might even be called the most splendid house of its



Photo by A. S. Riggs.

THE "SLENDER, GRACEFUL, TWIN-VAULTED NAVE" OF THE FORMER CHURCH OF THE JACOBINS.

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period in France—was handled with such thorough knowledge of architectonics that it outranks even the superb royal palaces near Paris, so far as design is concerned, the Louvre, of course, excepted. In its stone and marble decorations the influence of Bramante is clear, with perhaps a suggestion of Palladio's great Vicenzan basilica in its elegant upper story. Whoever the architect, he was fully abreast of the times, since Palladio built his basilica in 1549, and the Assézat doorway is inscribed plainly, 1555. Many of the other houses of this period lack distinction because of the over-richness of their decorations.

Toulouse, low and flat, proved its genius and gave an example. But what of Albi Cathedral, soaring above river and countryside, built of the same brick, fired with the same genius, and carrying on the story of architectural development? Built between 1277 and 1512, it is rightly to be classed as one of the most remarkable and splendid churches in southern France, and exhibits most of the principal characteristics of the southern school of the Gothic to a very notable degree.

The town of Alibi crawls stiffly up a steep hill, which drops abruptly into the river

Tarn. Perched upon the very pinnacle, the Cathedral rubrics the dazzling landscape unforgettably with its towering brick flourish. Spiritual consciousness halts before this astounding structure, confused and wondering. Is it an ecclesiastical fortress, or a militant church? It was begun half a century after the Albigensian Wars had ceased, and the heresy that deluged southern France with blood had well nigh vanished. But the Bishop of Albi was so vigorous a prosecutor of such



TOULOUSE: THE COURTYARD OF "THE MOST SPLENDID HOUSE OF ITS PERIOD IN FRANCE", THE HÔTEL D'ASSÉZAT.

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TOULOUSE: THE TREATMENT OF THE WINDOWS OF THE HÔTEL DE LASBORDES WAS BOTH RICH AND DISTINGUISHED.

heretics as remained that there were persistent reprisals against him and his clergy, and the Cathedral was accordingly designed to be fortress as well as church. In plan it is Romanesque, in style Gothic: a terrific oblong hall, 446 feet long by 120 wide. Its naked red brick walls soar up to a height of almost 157 feet, pierced only by two small entrances in the sides. The western end, instead of having an elaborate Gothic façade—something no northern architect would have dreamed of omit-

ting—is finished in an immense keep or military tower, which rises a full 152 feet above the walls. No more declamatory edifice is to be found in France.

Although the Cathedral is Gothic, it is that southern Gothic with limitations imposed by the reluctance of the people to accept the innovation in its entirety. In reality, therefore, it is almost as much Romanesque, with its tremendous buttresses concealed by being brought down inside the wide single nave, and utilized as partitions of the chapels, while the ponderousness of the construction retains the massive qualities of the Romanesque of the province, and the brick of which it is entirely constructed speaks, as does that of St. Sernin, of the spirit of the locality. The only florid

Gothic touch to the whole exterior is the brilliant fifteenth century porch on the south side, a gleaming white bit of stone hewn into the most delicate and surprising openwork tracery, caught upon the brick walls like a cloud against a mountain. Yet its very laciness brings home the grim, forbidding strength of the building more than mighty tower or loopholed walls, machicolated battlements or military corner towers. Unfortunately, the outworks that once protected the approach to this Cathed-

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dral-fort have vanished, as have also the machicolations of the tower. The effect these additions produced must have made the whole overwhelming.

After the stark massivity of the exterior, the delicacy, richness and beauty of the florid interior of the Cathedral is a revelation. The nave, stretching full sixty feet from side to side—wider than any cathedral of northern France can show—is unbroken by any column or pier, and the eye travels unarrested from side to side, from pave to ceiling, a full hundred feet above. Between the huge buttresses nestles a flock of chapels and above them galleries cut into chapel-like enclosures by the buttresses. Right across the centre of the nave stand the ten magnificent arches of the rood screen, carved and canopied and decorated with all the lavish ornamentation of the most florid Gothic. Behind stretches the chantry, a resplendent Gothic structure literally covered within and without by carvings, canopies and recessed niches full of saints and Apostles. It is an astonishing example of Gothic intricacy and detail executed in a brittle stone as fine-grained and beautiful as it was difficult to work. Some of the statues and statuettes are polychrome: lifelike painted figures of the most vivid naturalness, which combine with their background to make a picture both rich and varied. The outside of the walls, pierced and arched and canopied,



Photo by A. S. Riggs.

TOULOUSE: THE "SPLENDID RENAISSANCE PORTICO OF THE HOTEL DE JAUBERT".

is hardly less elaborate than the inside, and the contrast between their exuberant and sumptuous elegance and the stern severity of the pilasters and chapel walls, furnishes one of the most remarkable of the interior's many surprises. The one unfortunate feature is the painting of the interior, especially of the vault, first with tracery and false groins, then with Biblical scenes. The whole does not commend itself as



ALBI: THE CATHEDRAL, FORTRESS, COMMANDING THE RIVER TARN AND THE COUNTRYSIDE.



ALBI: THE ARCHIEPISCOPAL PALACE AND ITS TREMENDOUS KEEP.



ALBI: "THE FLORID INTERIOR OF THE CATHEDRAL IS A REVELATION."

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Photo by A. S. Riggs.

ALBI: "THE WESTERN END IS FINISHED IN AN IMMENSE MILITARY TOWER" MORE THAN 300 FEET HIGH.

worthy of the vast and dignified structure it was meant to adorn; and though the idea was sound enough, execution was so faulty one could wish the brick and stucco had been left bare.

Roman and Romanesque, Gothic and Renaissance all have a part in the architecture of Languedoc, some of which we have seen in Toulouse and in

the Cathedral at Albi. The province is rich in the tradition of the past, and while it has been possible here to select only the most significant exponents of the two greatest periods, they are examples only, mere types of the bewildering wealth of great edifices which tell the tale of Roman force and abiding power, of French genius and adaptability.



Photo by A. S. Riggs.

ALBI: "THE ONLY FLORID GOTHIC TOUCH . . . IS THE BRILLIANT XVTH CENTURY PORCH."

KURTZ: AN INTERPRETER IN SCULPTURE OF MODERN EGYPT

By ARLINE DE HAAS

IT is not surprising to find the contemporary sculptor attempting to revert to ancient Egypt for inspiration when one considers that through those golden ages were being laid the foundations upon which his art is built. Nor is it hard to understand why the French painters of the nineteenth century turned to the desert and the Arab for intense brilliance of atmosphere and colorful and vivid costumes, revealing in so doing the statuesque build of the natives. In view of these facts, however, it seems strange that up until a few years ago no sculptor had attempted to interpret the present day life of Egypt.

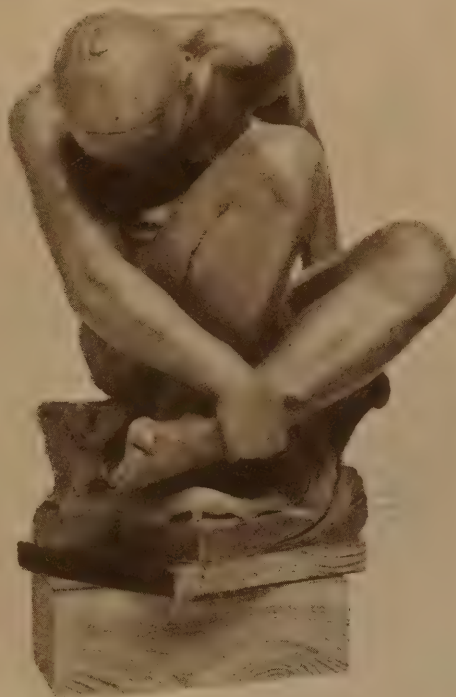
Many modern sculptors have followed the great archaic movement—a movement which aims at the three-dimensional solidity and the compact simplicity characteristic of the best Egyptian sculpture of 2500 B. C. But they have not interested themselves in the descendants of those peoples who created their art. The French painters,

such as Fortuny and Gérôme, caught only a superficial glimpse of the children of the Nile. They depicted the Arab chieftains racing across the desert on fleet-footed mounts, their garments

billowing, their javelins upraised; or showed the never-ending processional of caravans, or the nomad standing by his pitched tent surveying the scene before him. Theatrical as these portrayals were they nevertheless suggested, through these figures, the sculptural possibilities of the desert tribes.

It has remained for a young American sculptor, Benjamin Turner Kurtz, to realize fully not only the past glories of this once mighty race, but also their present potential beauties. In the black, bare youths who bathe in the

Nile; in the graceful Nomad woman balancing the water jar on her head; in the Arab festivities, and in the great warriors who dance to battle, this artist has found a wealth of practically untouched material. More than that,



THE LIZARD.
BY BENJAMIN T. KURTZ.

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he has been able to bring to this material a sympathy, an understanding, and an appreciation that makes of his sculpture not merely a plastic representation of the Arab, but an intensified interpretation of the spirit of these peoples.



DANCING WARRIOR.
BY BENJAMIN T. KURTZ.

In his series of twelve compositions Kurtz has given an artistic summary of the every-day routine as well as the festive occasions of the Nile dwellers. He has caught the very essence of their existence and transposed it through the medium of bronze into a clear and vivid conception of native life. He has created a background and simulated the atmosphere of the desert. At the same time he has

revealed himself as an expert craftsman with a sound knowledge of history and Egyptology.

Take, for instance, his *Nubian Drummer*, and its companion piece, *The Lizard*. The former, a nude figure, squatted cross-legged on the ground; a drum caught in the curve of the left arm; the fingers of both hands beating a tattoo on the taut hide. The bent wrist, the out-jutting of the arms, the sworl of the turban repeated in the circular form of the drum; even the curled toe, all suggest the rhythmic sequences of music. It is a portrayal not only of an Arab boy beating a drum, but of an entire Arab festivity.

The Lizard depicts a native youth sunning himself on the banks of the Nile. Lazily the right arm lifts the left ankle to allow a lizard to pass by. Viewed from the front the broad shoulders form the top line of a rectangle, of which the arms are the sides and the left leg the base. This geometrical figure is broken only by the round, bent head, and the upward thrust of the right leg. The inter-spaces are as carefully made use of as are the contours and the solids. Viewed from the back the composition is especially pleasing because of the broad planes that function almost as a single mass. Both these pieces, so simplified and concrete, give the feeling of complete plastic unity.

It is solidity and simplicity such as this which marks the ancient Egyptian sculpture. But Kurtz is no mere copyist. In all his descriptions of Arabic life he never becomes archaic. To him this movement, as it exists today, is but a poor transcription of great sculpture. Nor is he a slavish imitator of nature. He is, rather, the idealist, and his interest lies in comprehending and revealing the more

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intangible features of these people, as did Meunier with the Belgian coal miners.

The figure *Nubian Boy*, which was recently awarded the Bronze Medal at the Sesqui-Centennial Art Exhibition, has a charm and grace that is equalled only by its strength and definite character. Here there is a repetition of triangular forms, both in the masses, the inter-spaces and the contours. The weight of the body rests on the right leg, while the left leg is thrust slightly forward and to the side. The left arm is thrown over a water jug.

There is a supreme touch of artistry in the way in which Kurtz has kept the figure balanced and compact. He has accomplished this by turning the head far to the right; by allowing the right arm to hang against the hip, and so creating a fairly unbroken mass of large proportions. On the left the masses and spaces are broken continually, thereby causing a movement which contrasts and emphasizes the comparative quiet of the opposite side.

In *The Water Carrier* he has presented a sturdy Arab bearing a well-filled pig-skin on his shoulder. The weight of the body rests on the left foot, which is in the fore. The right hand swings toward the left knee. The right foot, pushing the figure on, is the continuance of an almost straight line that has its inception at the head. It is a figure in motion, but so even is the swinging stride of the youth, that it gives the effect of easy grace rather than tiring movement.

The *Dancing Warrior*, another nude figure, suggests the ancient rituals of the Bisharin tribe—a tribe of true Nomads claiming to have come into Egypt with the Queen of Sheba. It was during his visit to the big camp of these famous warriors, situated near

Assuan at the First Cataract, that Kurtz made his sketches for this composition. The right arm, bent at the elbow, holds the spear; the left arm bears the circular shield; the left leg, bent at the knee, supports the body while the right leg is lifted in the dance.



NUBIAN WATER CARRIER.
BY BENJAMIN T. KURTZ.

The artist's interpretation of the warrior's bushy hair; his explanation of the customs and habits of this race, make for realism—a fantastic realism, to be sure, but a truthful one. He has

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MASK OF EGYPTIAN GIRL.
BY BENJAMIN T. KURTZ.

caught the exotic note of barbarism, the beauty of a primitive people. Vigorous, pulsating, vibrant with emotion, this figurine is more than the record of a moment. Rather it stands for all the savage dances of all the ages.

But it is always this larger conception of the spirit which interests this artist, and which shows throughout his sculpture. He enters into the feeling for his subject and keeps that feeling by presenting a dignified and sensitive composition. In large masses and

planes he is able to suggest the bone and muscle that lie beneath the flesh. Detail never becomes insistent, but rather his sound knowledge of anatomy permits him to eliminate with acute discernment all intruding forms which are unnecessary to the broader scope of the imagination.

Into his *Mask of Nubian Girl*, which was this year awarded the thousand-dollar Keith Spalding Prize at the Art Institute of Chicago, and its companion piece, *Mask of Nubian Boy*, Kurtz carries this same simplicity, this same elimination of detail. The former is a highly-keyed, sensitive portrait of a



THE DESERT BRIDE.
BY BENJAMIN T. KURTZ.

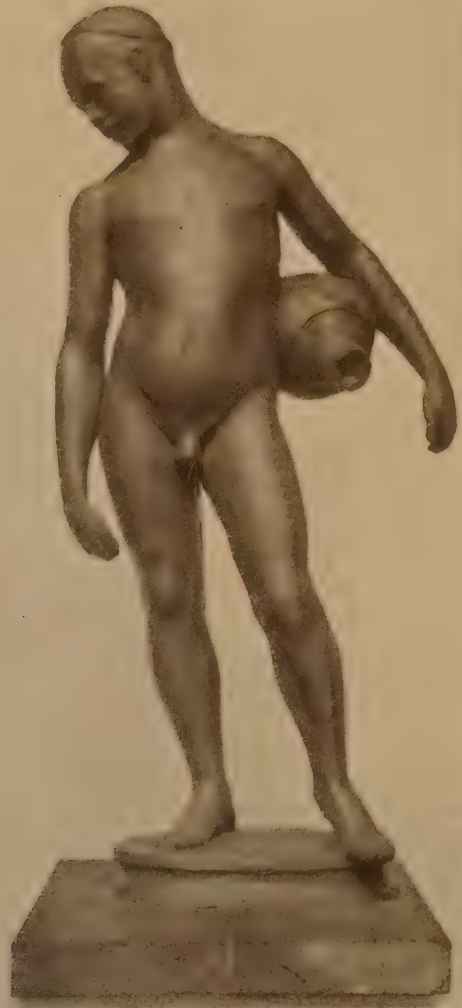
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child. The delicate yet firm modeling of the head shows that he is the master of his medium. There is a sensuous quality to the surfaces and a subtle movement of muscle and bone. The conventionalized hair is an active decoration exaggerated for the sake of plastic unity.

The *Mask of Nubian Boy* is a soundly constructed head. The high cheek bones, the full, protruding lips, have a breadth of concept and a beauty of construction that no mere craftsman could entertain. Here the headdress forms the decorative motif, but so completely does it create a generalized



ARAB GIRL.
BY BENJAMIN T. KURTZ.



THE NUBIAN BOY.
BY BENJAMIN T. KURTZ.

harmony that it takes its proper place as a part of the expression of a complete conception of a head.

The two compositions which represent Kurtz in group sculpture are *The Desert Bride* and *Nile Bathers*. In the former the triangular formation is again used, the girl's head and the camel's feet representing the two opposite apices, while the broad back of the beast becomes the common base. The camel rears his lofty head, encased

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in heavy trappings. The figure of the girl, mummified in swathings, is high above the world, aloof and silent. The drapes flow in rhythmic swirlings, almost to the feet of the animal. The group as a unit is a composite mass of repeated forms, each assuming its proper relationship to the other, and held together by a complete subordination of detail to the whole.

In *Nile Bathers* is to be found the joyous beauty of youth. One girl stands erect, strong and stalwart, bearing another girl on her back. Here is the feeling of vigorous simplicity, an impression of compactness. Arms and legs form a recurring rhythm, while the details of hands and feet are so obscured as to give unity to the various members and to keep the solidity of the group as an entity.

In a composition such as *The Desert Bride* there is every opportunity for the sculptor to become maudlin over the decorative garments and trappings. He might easily render in exact detail the designs which are so intricately worked into such accoutrements used for the festive occasion. But Kurtz is first of all an artist. Com-

position is his chief concern, while subject matter is but the medium through which he may project his ideas. His knowledge of Egyptology, moreover, like his knowledge of anatomy, is such that he can easily seize upon the essentials and give to the piece the larger concept of artistic unity and plastic form.

Of the draped figures there are three. *Boy with Turban* depicts a child with straight, slender legs, bared to the hips. The upper half of the body is draped, as are the arms that fall straight to the sides. The turban lying fold on fold makes a rhythm that forms an accompaniment to the movement of the garment. The literary motive is submerged in the presentation of the beauty of young life. There is nothing sentimental about the portrayal of the child. It is a restful, delightful piece, sincerely and convincingly wrought.



BOY WITH TURBAN.
BY BENJAMIN T. KURTZ.

Arab Girl and *Arab Woman*, the two other draped figures, both portray the women carrying the water jars on their heads. The robes, falling so easily and gracefully over the lithe figures, are exceptionally decorative. There is no preoccupation with detail, nothing to

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detract from the harmonic flow of straight and curving contours. While underneath the garments the construction of flesh and bone is quietly but intently felt.

Kurtz began his study of sculpture at an early age. He attended the Rinehart School of the Maryland Institute in Baltimore, Md. He was awarded the Rinehart prize in 1918 and again in 1919. From there he went to the Pennsylvania Academy of the Fine Arts in Philadelphia and studied in the studios of Charles Grafly and Albert Laessle. He won the Stewardson, the President's, the Packard (animal) prizes, the Honorable Mention in the Stimpson Competition and the Cresson Traveling Scholarship while at the Academy.

During these years Kurtz had been interesting himself in the study of Egyptology. He more and more came to believe that the greatest sculpture belonged to Egypt. He pursued his dual courses of art and history with equal fervor. The more he learned concerning this ancient civilization the more he felt it was through this country that he would be able to interpret his ideas.

Accordingly, when in 1922 he received the Traveling Scholarship, he set out for Egypt. He proceeded up the Nile as far as the First Cataract, making sketches of the native life about him. Returning to America the following year, he worked for several

months in his Baltimore studio. But in 1924 he again set out for the Nile Valley, this time journeying as far as the Second Cataract, and making incursions into remote villages in the interior.

On the completion of this trip he again returned to America, and began this series of compositions which was completed in 1926. The entire group was exhibited at the One Hundred and Twenty-first Annual Exhibition of the Pennsylvania Academy of the Fine Arts, where it was awarded the Fellowship Prize. The same year his bird composition, *Duck*, won the Avery Prize at the Architectural League in



THE DUCK.

By BENJAMIN T. KURTZ.

(Awarded the Avery Prize at the Architectural League of New York.)

New York, while *The Lizard* was awarded the Honorable Mention at the Concord Art Association Exhibition. He returned to Egypt last year and brought back sketches with which he will augment the group.

(Concluded on Page 143.)



"INTRIGUING LOG COLONIES", INDIAN HILLS, COLORADO.

Big
Cottages from
Denver

INDIAN HILLS

By LILIAN WHITE SPENCER

UNDOUBTEDLY the most romantic territory in these United States is the Southwest. Drawn by its strange picturesque peoples, pilgrim artists and poets flock to it from all over the world.

No subjects for pen and brush are richer than the brown *pueblo* folk, whose ancient towns are scattered over vast areas in Arizona and New Mexico, and who are still faithful to their prehistoric cult of beauty. They fashion superb pottery as they have done through long dim ages, paint vivid pictures of Amerind myth and legend, weave splendid tapestries and perform old, old dances, marvelous in symbolism of nature and God.

But this wonderful art is scattered. Each *pueblo* has its own specialty. Rugmaker and potter may be many miles apart in their magnificent but difficult land. Sadly, at times, contact with our civilization causes painful anachronisms in the ancient life. Overalls and wrappers are seen in venerable Amerind villages, tin roofs have been known to surmount centuries-old *adobe* walls, and the perfection of art wanes. To arrest such lamentable inroads on a pure culture is the hope of many earnest thinkers and lovers of the true and beautiful. Scientists, writers and other creative workers are laboring to preserve and guard, undefiled, this precious heritage of the ages. An experiment that deserves the attention and support of all these and of the public at large, is being made at Indian Hills in the Rocky Mountains near Denver, where last summer the first *pueblo* constructed in three hundred years was built.

It is proposed that each year great Indian artists from the lands to the south shall come there with their families, to live and work from May to October, as in days before the white men, in a cooler climate and a more accessible place. There, for the benefit of artist, tourist and homeseeker, all the arts of the Amerind Southwest are assembled in one spot and are to be seen in the making. The name of this dream come true is Pueblo Na-Te-So. It is the nucleus, but much other beauty and interest exist in Indian Hills.

To the east, in the near distance, unquiet plains, plowshare-torn and railroad-harried, tramping from Missouri, meet the metropolis and capitol of Colorado, roaring with achievement. The sanctuary of Indian Hills, whose cloister walls are the front range of the Rockies, though a scant hour by automobile from these tumults of civilization, seems far indeed. Its heaven-reaching granite portals shut out the noisy stress of modern life. Within abide primeval peace, beauty and rest.

Approach is pleasant and dramatic, as scenery and sensations mount ever upward. From Denver, one glides through green lanes of pleasant country over the gray velvet of asphalt miles to the quaint village of Morrison, where New England and the frontier mingle; thence into titan hills through a great gateway of crimson stone, whose superb disorder, upheaved and tilted in past aeons of cataclysm, seems climax already.

These are the famous "Morrison Red Rocks," known to geologists everywhere as stirring pages in earth's history. The soil of this threshold to

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the Rockies is red, too, and one remembers that the Spaniards from Mexico—first of the white race to enter this northern land—called it *Colorado* (red).

Behind, immeasurable level prairies stretch eastward into blue dimness as of mighty seas. Before, rise ever increasing enchantments of the upper

of the white-limbed aspens and dappled gaiety of flowers. In higher reaches, columbine, the state flower, rings lavender bells, white over wood and wayside, kinni-kinnic, the sacred tobacco of the Indian, trails undaunted red-berried vines. Amole, the Indian soap-plant, also called yucca and Spanish



NA-TE-SO PUEBLO, INDIAN HILLS, COLORADO.

world. The thoroughfare is a broad state highway running by brawling stream, plunging chasm and towering slope, but it is soon abandoned, in a turn to the right that lures with even better promise of far solitudes.

Thus one enters the happy four thousand acres of Indian Hills, and from that moment speeds over smooth, hard avenues throughout its brown and green domain. The heights are dark in pine and cedar, but their proud austerity is bright with pale-green laughter

bayonet, sends out white bloom and sturdy spears.

Lovelier vistas open at each swerve of a road which is like a carefree gypsy on a singing trail. Under ardent blue, one thinks of forest hikes and camp fires; of sleep beneath the stars, that look so near and friendly in these altitudes; of climbs up inviolate earth to marvel of midsummer snows. And fancies come of a fierce, colorful past in this high world of "Wee-ow-wee-Bahn," the Indian land: dreams that

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will never wake to reality again and so shine in the records of romance forever. They are of Utes, once the Rocky Mountain kings, descending on plains black with buffalo for all their needs of life—food, clothing, tepees; and who fought the tribes below for these; of Arapahoes, stealing up from treeless prairies into strongholds of the enemy to cut tall trunks whose strength held aloft the skin lodges that were their homes.

Only their phantoms stay to haunt the wood and peak, but artist tribes whom the warlike peoples held in scorn, now visit their domain, welcomed and honored for the beauty that today, as in their prehistoric yesterday, they mould and weave.

Homes dot the slopes or, perched on summits, survey a wider loveliness than the road can know. Walls and roofs express in bark and log the restfulness of forests, the serenity of heights.

Directions are prettily set forth in rustic frames; highway gates are tree trunks in the role of sentinels; electricity glows from miniature wigwams like happy thoughts.

The intriguing log colonies left behind, one enters a parklike territory of meadow and hill rolling in wide green acres. Slopes climb from the rounded fields with forests on their backs. It is a marvelous, open country, on whose outskirts a large structure rises, built with such loving sense of fitness that it is no intrusion on the scene.

This is the Indian Hills Country Club. Its bark panels, great log surfaces, massive tree trunk columns and boulders of the field set with artist skill into hearthstones are an appropriate and charming expression of man's presence. From the hospitable doors a golf course, unique in interest and features, wanders about the lovely

uplands in such enticing fashion as to make a game on these links an adventure of delight.

The immediate miles form a vast natural amphitheatre, seven thousand feet high, in which no mood of nature can be other than lovely, whether intensely blue and gold, silvery beneath the rain or white with winter. Here the Artists Colony of Indian Hills has its home. It bears the proud name of Monte del Ouray—Mount of the Arrow—an apt title for a site dedicated to creation of beauty that would soar to the stars. It commemorates also, with justice that is poetry, the name of the renowned Ute chieftain, Ouray, The Arrow, who was in these Colorado hills when the white men came and whose courageous wisdom in submitting to the inevitable prevented many a bloody massacre of pioneers.

Monte del Ouray is virgin earth; holy ground where nature must whisper secrets to be told in picture, song and poetry. The great American epic might be conceived in such a shrine, whose aspect seems especially lofty and serene, even in the widespread surrounding peace.

To the west, from the mystery of ancient pines, these acres look breathlessly over and up to the Continental Divide, whose mountains rise from the lower heights kings among their people. They are white-crowned and magnificently aloof; sunset invests them with scarlet and gold. Day's end is a miracle here.

The sweet firm soil offers no affront to slippered feet. Thousands of fairy-like flowers play over it and roads wind away like brown ribbons on many a fascinating jaunt. Neighbor hills, cool with pine and cedar, invite ascent and pledge supreme reward. Squirrels are gray glints in the treetops, the meadow

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lark is a flute of silver, and the magpie a dramatic note, with black plumes on which, so the Indians say, "walk the footsteps of morning".

High in the blue, bound toward the peaks out yonder—bird of Greek and Indian gods—an eagle . . .

Change may be rung on beauty's theme in architecture as in song. It is

walls keep out summer heat and winter cold, so that when vacation days are over, a visit to December hills is a thrilling possibility.

Monte del Ouray is still very young, but already lucky artists have found it out and made this territory their own with the zest of pioneers. A brown *casa* is set among ancient pines toward



"A BROWN CASA IS SET AMONG ANCIENT PINES TOWARD WHITE AND GOLDEN WONDER IN THE WEST."

so at Indian Hills. The Artist Colony is attuned to American Spain: that of the padres who came overseas in the long ago and built their missions. Other communities of Indian Hills take their motive from the forest, but Monte del Ouray's is the good brown earth. Its houses are tawny adobe bungalows in the poetic style of the southwest, that appear to be one with the living land.

No household inconveniences trouble the creative spirits of the Artist Colony with mundane cares. These picturesque abodes have city as well as wilderness gifts: baths, electric lights and pipes of water iced on mountain tops. Thick

white and golden wonder in the west. On an attractive eastward prospect in the rich shadow of trees, another picturesque dwelling lends lovelier interest to the view. Others are planned and building.

There is a reason, apart from the peace and glory of Indian Hills, for residence of artists at Mount of the Arrow. It surveys Na-Te-So, summer home of the Amerind Southwest.

Distant enough from the Artists Colony to be no intrusion, yet readily accessible, is a real Indian *pueblo*. Like its ancestors, the village is built of *adobe*, whose quarry is in a meadow beyond; which is well, for these pic-

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turesque bricks and mortar are a special mud and not the disintegrated granite of the usual mountain soil. Men laid Na-Te-So's walls and women plastered them within and without as from immemorial time. Enclosed in a stockade, the town faces inward about a plaza, according to traditional plan, and is set on a sweeping expanse of sunlit field. Pine and cedar crowd the surrounding ranges and southward a grove of aspens is a fairyland of green.

This Indian Hills pueblo was designed by an architect-artist of renown, a leading authority on Amerind culture. With charming truth, he has re-created an aboriginal settlement of thick walls, massive beams, three-cornered fireplaces and lovely moving shadows, whose inmates follow age-old occupations of work and play, religion and art.

Last spring, great motor buses brought the builders up from New Mexico in a tremendous pilgrimage that tribal annals will chant down the years. These Indians belong to Tesuque and San Ildefonso *pueblos* and to the Navajo tribe. They named the village in honor of its three origins. Taking a syllable from each word: "Navajo—Tesuque—Ildefonso," the spirit of fraternity evolved a pleasing title for their new summer *pueblo*, "Na-Te-So". The future will see all the pueblos represented here.

The dwellers in Na-Te-So are a handsome company of chiefs and their wives, lads, maidens, children and papooses. The oldest member is a Methusaleh of the Southwest, Pedro Pavijual, whose hoary braids and gentle dignity command reverence, unless one caught him and Maria Benita in unseemly dispute. The patriarch, though not of her *pueblo*, aided this *grande dame* of Tesuque in constructing *estufas*

for the outdoor baking and she is not complimentary to his skill nor he to her poise.

The Na-Te-So group excels as potters, painters, and workers in wool and skin, beads and jewelry. The Navajos, who are not of *pueblo* blood, enter by virtue of their lovely crafts. They are celebrated smiths in turquoise and silver, and their women weave blanket and *poncho* rugs that have a world-wide fame. These Navajo arts date only from the sixteenth century, when the Spaniards brought sheep and taught work in silver, but their glorious sand-paintings and magic are prehistoric marvels enduring to this day.

The gentle Christ and the old Indian gods smile at one another in the *pueblos*. At Na-Te-So, cross and *kiva* meet. Those wise first *padres* blessed, baptised and wed to one another brown children of the desert and told them of the Crucified, His mother and His saints, but they could not alter souls whose creed had been aeons in the making. So, tactfully, they permitted Christian observance to blend with tribal rites and thus it is that pueblans bear the names of Spanish holy ones and dance the dances of dawn-fathers on feast days of the church.

Na-Te-So, like every well conducted *pueblo*, has a governor—there were two last summer among the builders: young and handsome Robert Gonzales for San Ildefonso, and Julian Abeytia, stately and inscrutable, for Tesuque.

Now, the village is finished and authentic in every detail, for even the most exacting archaeologist. The sacred meal-bowl is at the door of Na-Te-So homes, and pale strangers meet hospitable smiles. The *shaman* makes medicine in the *kiva*, and the chapel upholds a cross. *Ollas* and *tinagras* are in process of manufacture and gentle



SOME OF THE BUILDERS OF NA-TE-SO PUEBLO, INDIAN HILLS, COLORADO.

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weavers work with brilliant strands. Those who string the rainbow beads or shape soft leathers or carve silver set with blue, are busy at their tasks.

Off in a clearing, crops such as the Spaniards found in the sixteenth century, are green above the brown-beans, squash and teosinte—"grass of the gods"—the holy corn.

Of course, the folk themselves are the most interesting exhibit, leading the picturesque life of old time in authentic garments whose style has come down a thousand years. Flashes of color, sharp as flame, are well set off by skins of brown alabaster with hot red showing through. Green or crimson bands crown the long black hair of the men, and turquoise earrings are a thrill against male cheeks. The women wear dark *mantas*, gay shawls and rosaries of silver and coral and blue. Their leg wrappings and mocassins are white as the blossom clouds to which the *pueblos* sing for rain.

If one be patient and respectful, with perhaps a little Spanish to eke out their quite adequate English and a word or two of the ancient tongue to cement trust, they may talk freely and tell tales . . . of old gods and saints, of feasts and dances, even gossip of the day.

For instance, there is that story of how Maria Benita feared the journey north and could not find the *padre* to give blessing and courage at the moment of departure, and wept till the *shaman* spoke good medicine over her. At once, she dried her tears, laughing. She is happy at Na-Te-So with her married daughter and young third husband, though to be sure it was difficult, at first, building *estufas* with old Pedro. The best ovens are always those of Tesuque.

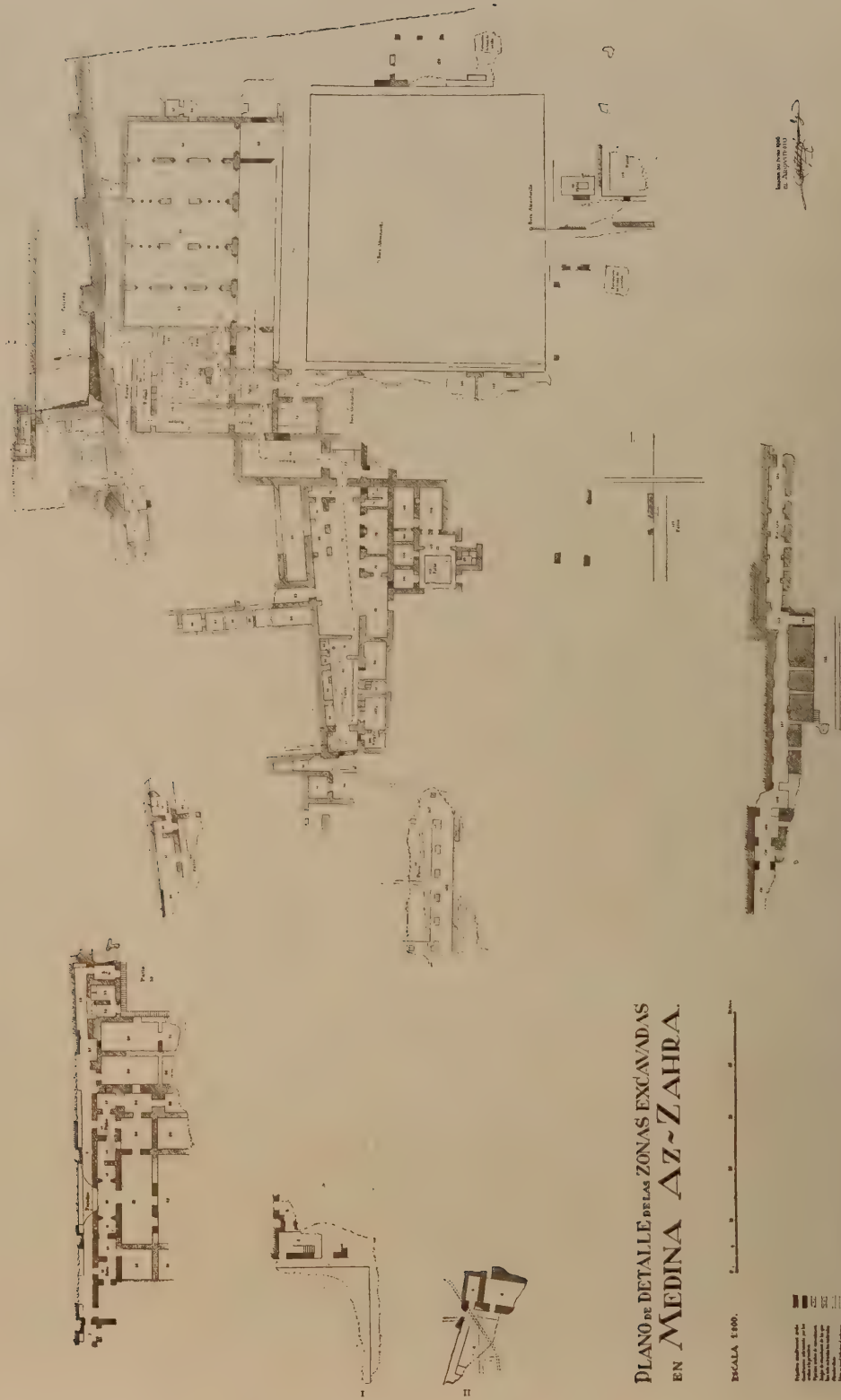
Proud and pretty as any other girl-mother, Rosa Gonzales will show you her Maria Antonia, in a papoose swinging-cradle, calm as a Japanese doll and with the same aspect. When Rosa sings a lullaby it is like a breeze in treetops.

Little Alario beats his *tombe* with the customary six-year old zest, but it is not our civilized "rat-tat-tat." His "one-one-one," with its after resonance, wakes old echos in these hills of pow-wow and dance and war.

Men till the fields, fashion beauty or dream in the plaza. Sometimes, with women and children, they step in ceremonies that were old when our Europe was new. Gray Pedro dozes in the sun, or, benign in patriarchal welcome to visitors, stands at the gate.



NA-TE-SO PUEBLO, INDIAN HILLS, COLORADO.



DETAILED PLAN OF THE EXCAVATED ZONES AT MEDINA AZ-ZAHRA, SPAIN. (See page 143.)

NOTES AND COMMENTS

ART AND ARCHAEOLOGY last June extended an invitation to Sir John Marshall, Director General of Archaeology in India, to prepare for it an article summarizing recent achievements in Indian archaeology. He was also requested to indicate the possibilities of the Archaeological Society of Washington interesting itself in excavation in India, where the field is so large and rich. Under date of July 21, Sir John courteously wrote: "I regret that under the standing orders of Government I am not permitted to accept your kind invitation . . . Proposals are now on foot for amending the existing Ancient Monuments Preservation Act with a view to permitting outside co-operation in the task of exploring ancient sites in India. It seems likely to be some time, however, before the proposed amendments can be introduced, and until that has been done it would be premature for you to consider any scheme for exploration in this country. As soon as the existing Act has been amended, I shall not fail to inform you and I hope that it will not be too late then for your Society to carry its proposal into effect. Meanwhile, permit me to thank you very cordially for your generous suggestion." From other sources it is learned that the British archaeological authorities and no small number of the native Indian Princes, will most heartily welcome the establishment of American scholars side by side with their own.

Apropos of the recent article in ART AND ARCHAEOLOGY on *Coptic Art* by Mr. Howard Fremont Stratton, it is pleasant to be able to announce that the Egyptian Parliament has given orders for the removal of all the Coptic antiquities now in the Cairo Museum, where they have remained for a long time in badly lighted corridors, attracting scant attention, to Marcus Pasha's Coptic Museum, where they will be given the advantage of good position and lighting, to say nothing of being "at home". The Museum, incidentally, is now twice as large as when Mr. Stratton prepared his data. The Coptic authorities in Cairo have begun to realize the importance the Coptic Museum has from the standpoint of the intelligent visitor, and have selected several young and intelligent Copts as authorized guides. The other dragomans, being all Moslems, ignore the Coptic antiquities, but this innovation will undoubtedly go far to acquaint

the visitor with a phase of Egyptian art history he knows practically nothing about. Mr. Stratton, writing about it, jocosely observes that it may convince Americans, at least, that "there are Copts as well as cops" in Cairo.

The Sixth International Congress of Historical Sciences will be held in Oslo, Norway, under the patronage of his Majesty the King of Norway, August 14 to 18, 1928. Foreign members of the Congress will be accepted on payment of 20 Norwegian crowns [\$5.50], which must accompany the application.

Details may be had from the Bureau du Comité Organisateur, Université Royale Frédéric, Oslo, Norway.



A XVTH CENTURY ITALIAN SILVER CRUCIFIX RECENTLY ACQUIRED BY THE CLEVELAND MUSEUM AND REPRODUCED HERE BY ITS COURTESY.

Among recent accessions to the collections of The Cleveland Museum of Art is an Italian crucifix in silver gilt richly ornamented in repoussé. It is assigned to the middle of the XVth century, and in design and workmanship conforms to the tradition of the Abruzzi goldsmith, Niccolò Guadagnolo. Upon the cross, which is ornately tooled, hangs a powerful and finely sculptured Christ. A grief-stricken Virgin at his right, and the beloved apostle John at his left, occupy the arms of the cross. Both these figures are tense with emotion, contrasting with the placidity of the limp figure of the crucified Christ, and the calm assurance of the God-Father at the top. Seated at the bottom of the cross is a musician, probably the donor. The reverse is as richly modeled as the front; in the center is the triumphal

Christ enthroned, surrounded by the four Evangelists in pensive attitude at the four extremities of the cross.

The piece is an interesting example of the metal worker's craft, illustrating the possibilities of repoussé, in which the ornament is beaten out of thin sheets of metal, instead of being cast, as is customary with bronze, or hammered as with wrought iron. In size the cross is unusual, being 29¾ inches high. It came to the Museum as one of the first purchases made since the death of the former president, J. H. Wade, from the fund established for that purpose by him.

Le Vie d'Italia in a recent number reports archaeological discoveries of interest at a number of sites.

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At Baia, on the Bay of Naples, dredging operations under the sea have brought to the surface an intact Roman sarcophagus containing the skeleton and some of the arms of a man loosely identified as having been an official—possibly the commander—of the Roman naval base at Misenum. Nearby, still under the sea, fragments of statuary and columns have been dredged up and will be put together as far as possible. The discoveries were made in connection with the port works now going on. At Cerveteri, excavations in the ancient necropolis under the direction of Prof. Mengarelli have revealed burials of different periods up to the close of the Roman epoch, with tombs ranging from the familiar “wells” to chambered structures sumptuously decorated with frescoes and stucco. On the road leading to Palo, the Roman Alsium, a considerable hill has been identified as a tumulus of colossal size. Preliminary investigations have disclosed sepulchral chambers, fallen in but fortunately untouched. Excavations are proceeding. At a little distance west of Civita Castellana, in the open fields, the ruins of the Roman city of Ferentum are being explored, thanks to the munificence of the English Mæcnas, Colonel Hardcastle, already noted for his work in Sicily. The theatre is in large part well preserved, and it is hoped that the discoveries will include decorations and statues similar to those found at Syracuse and Ostia the Elder.

Quite a stir was made recently in France by the news that the Republic intended to sell the famous historic Ile de Sainte-Marguerite. In the VIIth century, after the establishment of the monastery on the island of St. Honorat close by, Ste.-Marguerite became the choice of the monks for meditation and prayer, and the contemplative life. In 1351 the island was ceded to the Sieur Bertrand de Grasse, Seigneur du Bar, who immediately returned it to the monks. It has been most noted in modern times for the ancient fort in which the mysterious Man in the Iron Mask was confined. The same walls immured Marshal Bazaine after the Franco-Prussian War.

The twenty-fifth annual Exhibition of water colors of the Pennsylvania Academy of the Fine Arts and The Philadelphia Water Color Club will be held in the Academy beginning Sunday, November 6, and ending Sunday, December 11.

Dr. Rhys Carpenter, the Hellenist, is reported to have discovered the authorship of the Apollo Belvedere. According to reports in the press, Dr. Carpenter discovered a minutely engraved inscription on the flank of the statue, reading *Apollonius Nestoros Athenaios Epotei*—Apollonius the son of Nestor made it. To judge from the character of the Greek lettering, the words were incised (and perhaps the statue carved) during the last years of the Roman republic.

Although Henry VIII destroyed Beaulieu Abbey, in the heart of New Forest, so long ago as 1539, three coffins were not long since discovered in the ruins. One, of solid oak, contained the bones of a soldier killed four centuries ago in the Wars of the Roses. It was not previously known that wooden coffins were in use in England during the XVth century.

LAST YEAR'S ARCHAEOLOGICAL RESEARCH IN CEYLON

Mr. A. M. Hocart, Archaeological Commissioner for the Island of Ceylon has written an article for ART

AND ARCHAEOLOGY on the great dagobas or Buddhist shrines of the island, which will appear shortly with some of the most brilliant illustrations ever seen in this country. He also sends the following statement in his annual report for the year 1926, showing the condition of the work and the progress made:

The first excavations on a large scale since 1914 were begun at Mantai. As this was the first stratified site the coolies had worked on, it was considered advisable to begin with a small gang of 50 men which could be more easily controlled. Further, the greater part of the Rs. 9,000 provided were absorbed by preliminary clearing and surveying, by tents and other materials. We could therefore do little more than scratch the surface this year. However, we were able to date that stratum within fairly narrow limits (for Ceylon), thanks to some coins, and we have a good idea now of the pottery and beads between the thirteenth and fourteenth centuries, whereas we knew nothing before. There was very little else on the site.

We are receiving various suggestions as to where to excavate, but none of these suggestions seem to take any account of the primary necessities of archaeology in Ceylon. What is wanted first of all is a stratified site, because there alone can we establish our chronology. Stratified sites are not common in Ceylon owing to the shallowness of the soil, the washaways, and above all the habit of building on rock. Mantai is one of the few; but it is an exceptionally good one, for there are at least nine feet of debris and may be a great deal more. It is also the site which has hitherto been most productive of coins of all sorts, especially foreign coins, as will be seen by looking through Mr. Codrington's *Ceylon Coins and Currency*, so that we are assured of means of dating our strata. How such a site could have been not only neglected but alienated is hard to understand. Luckily a small part still remains Crown land, and in that part excavations have been carried out. Attempts have been made to secure excavation rights in the temple land in return for a *quid pro quo*, but all attempts to find a person who could act for the temple have been in vain. No manager can be produced, yet the temple is being managed. The excavations have further been very much complicated by previous so-called excavations which consisted in digging holes and throwing up the earth on the site. We had to spend a fair amount on removing the debris before we could do any work. The stuff coming from these spoil mounds is more interesting than what came from our excavations, but is useless since its original position is not known.

No time was left in the dry season for systematic exploration circuits, but a number of interesting ruins were inspected in the course of other inspections. For instance, Agalakāle near Hettipola which is now being surveyed, and Ambākka, and the cave at Kirindiya which should throw light on the maritime prehistoric remains. Some of the modern temples visited, such as Nikavāratīya and Dambadeniya, were found to throw an interesting light on ancient buildings. At Damdenbaiya Professor Geiger found the Thupaghara or dagoba house over which he had long puzzled.

Our future explorations will be greatly facilitated by the new topographical survey, of which a complete set has kindly been supplied to this Department by the Surveyor-General. Mr. P. J. May took the greatest pains to get all the information he could from the surveyors, and not only have the sites been marked,

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but the nature of the ruins has been indicated as far as possible.

The plans of the Temple of the Tooth are being completed, and our thanks are due to the priests of Malvatte and Asgriya for the assistance they have given us in studying the ritual.

At the closing meeting of the XXII International Congress of Americanists held in Rome, September 30, 1926, it was resolved:

The next meeting of the International Congress of Americanists, the twenty-third session, shall be held in New York in 1928, in response to the invitation of the American Museum of Natural History; Columbia University in the City of New York; Brooklyn Museum; Museum of the American Indian, Heye Foundation; American Ethnological Society; New York Academy of Sciences; and the Archaeological Institute of America. In accordance with Article 4 of the statutes, Prof. Franz Boas, Mr. Stewart Culin, Dr. Pliny Earle Goddard, Mr. George G. Heye, Dr. Alfred V. Kidder, shall be entrusted with the organization and arrangements. In compliance with these resolutions, the committee accordingly states that the Congress will be held in September, 1928, in New York, and requests, in addition to the appointment of governmental delegates, the designation of delegates from scientific institutions dealing with Americanist subjects.

The Colonial Dames of America, wishing to assist the Department of the Interior in its endeavor to promote literacy in the United States, are offering \$500 in prizes for the best poster. What is wanted is a design that "will instantly arrest the eye and convey to illiterate as well as literate citizens the advantage and desirability of being able to read, write and speak the English language. To the mother, it should suggest a means of understanding of and co-operation with her children in their school problems, of sharing with them the stories of this land of opportunity; to the father it should suggest the possibility of understanding American ideals and political problems, and the sports and activities of American school children; to the employed man and woman the increased opportunity afforded them in the ability to read published information relating to their lines of employment. A poster that will be suitable for distribution in every section of the United States is greatly needed. It will be used in twenty thousand centers; in settlements, factories, schools, at Ellis Island, on steamers, etc. Full details of the contest may be had on application to the Poster Secretary, 120 Bellevue Place, Chicago, Ill., and posters will be received from October 1 to January 15. The designs must be suitable for one-sheet reproduction (24" x 36"), and not more than four basic colors may be used; in other words, the poster can have but four press-runs. The first prize is \$300; second, \$150; third, \$50. Five honorable mentions will also be given. This is a call to artists and illustrators for a genuinely patriotic service.

The Twenty-sixth Carnegie Institute International Exhibition of Paintings will open in Pittsburgh October 13th, and continue through until December 4th. A complete account of the Exhibition, with reproductions of the prize-winning canvases, will appear in the November issue of ART AND ARCHAEOLOGY.

LAST YEAR'S EXCAVATIONS AT MEDINA AZ-ZAHRA

The Superior Committee of Excavations[▼] of the National Archaeological Museum in Madrid has recently published the details of its campaign of 1925-1926 for the excavation of the principal part of Medina Az-Zahra, near Córdoba. The work was in the hands of an exceptionally competent committee, composed of Señores Rafael Jiménez Amigo, Ezequiel Ruíz Martínez, Rafael Castejon and Félix Hernández Jiménez, and the results obtained were highly important. The system formerly employed by Señor Velázquez was considerably modified for newer and more generally satisfactory methods, which permitted larger results and a closer integration of the various elements, architectural and otherwise, which it was certain lay concealed beneath the covering of the old Moorish city. The sketch-plan reproduced on page 140 shows the extent of the operations, which included a superficial area of 7.3452 hectares which had to be acquired for excavating purposes before the work could begin. Among the objects recovered were a large quantity of ceramic fragments, bricks inscribed in the Cufic character, with some sharp instrument, stones with carved Cufic lettering, bronze medals, bowls, etc., plates and other articles for domestic use decorated in brilliant color, jars, vases, fragments of a Roman sarcophagus, etc., etc. The plan reveals how much of the city was opened, but there is no indication in it of the real problem at issue: that of the possible priority of the town to the aqueduct which brought the waters of the Sierra to the great and wealthy city of Córdoba, the western Mecca of the Moorish world. Investigations in the Sierra itself have gone far toward clearing up this problem, which it is hoped can be published later.

A. S. R.

The jewelled plaque reproduced as the frontispiece of this issue belonged to the royal family of Nepal, and is over three hundred years old. During the disturbances among the rulers of that part of the country, the conquerors seized and carried away this plaque with other rich loot. It remained in the frontier towns till recent years. Then, owing to the broken trunk of the god Ganesha, and also because it had been desecrated by foreign handling, it was barred from worship. It accordingly came upon the market. It is customary in India, when an image is made for purposes of worship, to carry it with certain ceremonies to the sacred lake called Mansarover, several thousand feet high in the Himalaya Mountains, where it is solemnly dipped in the sacred waters before it is consecrated and placed in temple.

(Concluded from Page 131.)

Through Kurtz's work has come an unusual and unique record of modern Egypt. In contrast to the pseudo-archaic productions of the present time and the sentimental renderings of the nineteenth century French school, he has sympathetically and realistically portrayed the natives of today. Upon a sound, basic knowledge of art and Egyptology he has given us not merely a pictorially interesting and accurate description of life along the banks of the Nile, but also a plastic interpretation of the sculptural beauties and the spiritual qualities of the Arab.

GLOSSARY

(Continued from last issue. For explanations, see issue of June, 1926.)

A

- Ar'di = E'a:** in Bab. myth., a boatman of the Gilgamesh epic.
- Ar'e-op'a=gite:** one of the ex-archons composing the court of the Areopagus.
- Ar'e-op'a=gus:** (1) the supreme court of anc. Athens, which sat on Mars' or Athena's Hill; (2) the hill itself; (3) *figuratively today*, any court whose dicta are irrevocable.
- A'res:** in Gr. myth., one of the Olympian Twelve; god of war, brute force and blind combat (as distinguished from Athena, goddess of strategy and system in campaigns); the son of Zeus and Hera.
- Ar'e-thu'sa:** one of the Nereids; pursued by the river-god Alpheus, she fled under land and sea to Syracuse, Sicily, and emerged in the form of a spring of sweet water in the harbor.
- Ar'give:** (1) Greek; (2) proper to the city of Argos; or (3) to the territory of Argolis or Argeia; (4) an inhabitant of Argos.
- Ar'go-naut:** one of the fellow adventurers of Jason in the search for the Golden Fleece.
- Ar'gus:** in Gr. myth., a 100-eyed giant, killed by Hermes: Hera set his eyes in the peacock's tail, thus conferring immortality upon him.
- ar'gy-ras'pid:** (1) one of a picked corps of troops, carrying silver-plated shields, in the army of Alexander the Great; (2) a member of similar organizations in later Macedonian and Greek armies.
- a'ri:** in anc. Egypt, a title, the equivalent of guardian; sometimes, in funereal inscriptions, meaning companion, or citizen.
- Ar'i-ad'ne:** in Gr. myth., the daughter of King Minos of Crete; she gave Theseus the thread which saved him from the labyrinth.
- Ar'i-masp:** in Scythian myth., a hero who captured a golden hoard from the griffins who guarded it, and so, in Gr. ceramics, a man in eastern costume, fighting a griffin.
- Ar'is-tæ'us:** in Gr. myth., an early pastoral deity of the Arcadians.
- Ar'is-toph'a-nes:** the greatest of Gr. comic poets, dramatists and satirists; b. about B. C. 444; d. about 380.
- Ar'is-tot-le:** the Gr. philosopher, and teacher of Alexander the Great. B., B. C. 384; d., 322.
- ar'mi-lau'sa:** (1) in Ro. hist., a tunic; (2) in med. times, a man's outer garment.
- arp:** a general term for wine in ancient Egypt.
- ar'rat:** an anc. Assy. measure of capacity equalling one-eighth of a *log*.
- ar'rhe-pho'ros:** in classic Greece, any of the four Athenian virgins of noble birth selected yearly for service in the temple of Athena Polias.—**Ar'rhe-pho'ri-a:** the annual festival celebrated on the ordination of the four arrhephoroi.
- Ar'tax-erx'es:** (*Longimanus*) king of Persia after the murder of Artabanus, B. C. 465, and conqueror of Egypt; identified with the Biblical Ahasuerus.
- Ar'te-mis:** in Gr. myth., sister of Apollo and goddess of the hunt, the moon and feminine chastity; she has many attributes and manifestations, and is practically identical with the Ro. Diana.
- a'ru:** an anc. Assy. measure of capacity; one-ninth of a *log*.
- Ar'val Breth'ren:** in anc. Rome, an organization of 12 priests who sacrificed to Ceres, goddess of the fields, and celebrated the Arvalia in her honor for three days during the latter part of May.
- Ar-van'el:** in Zend. myth., the sacred stream from whose waters the first humans to be created drank.
- Ar'wakr:** in Scand. myth., one of the horses of the Sun.
- ar'y-bal'lus:** in classic Gr. ceramics, a small, globular vase or pot, with short, slim neck, flaring lip, small mouth, and a handle, generally used for unguents.
- As:** in Norse myth., any of the gods of Asgard, as distinguished from a *Van*.
- as:** (1) a Ro. bronze coin first minted about the middle of the Vth cent., B. C., and originally weighing a Troy pound, but gradually reduced in weight and value to half an ounce; (2) an anc. Ro. weight of a pound.
- As'aan:** the anc. Accadian name for the 11th month, roughly equivalent to January; the name means "abundance of rain."
- As'a-ro'tum:** in Ro. archaeology, a form of pavement with painted decoration, the predecessor of mosaic.
- A'sa-Thor:** in Scand. myth., the god of the thunder-bolt and friend of man.
- As'cle-pi'a-des:** the noted Gr. poet of the II d cent., B. C., who invented the verse-form named for him.
- As-cle'pi-us:** in Gr. myth., the god of medicine and healing; Æsculapius.
- as-co'li-a:** the comic dance in anc. Greece performed by hopping, single-foot, on a greased wine-skin; it formed part of the second day's celebration of the Dionysia.
- as'em:** a metallic alloy containing either gold or silver, sometimes found among Eg. remains.
- A'sen:** in Scand. myth., the three good or beneficent deities next in rank to the Æsir.
- A'sen-heim:** in Scand. myth., the region where the gods dwelt.
- As'gard:** the principal city of Asenheim and residence of the Æsir; also the residence of heroes fallen in battle; the council tree Ygdrasil grew here and the city was believed to be the exact centre of the universe, connected with Midgard by the bridge Bifrost; the central portion was called Gladsheim.
- A'si-arch:** the presiding officer of the public games and religious ceremonies of the anc. Ro. province of Asia.
- ask:** in Scand. myth., the first men, created from trees (*ask*=oak) growing by the seashore.
- askh:** in Eg. antiquity, a jewelled and enamelled collar awarded by the kings to military officers for exceptional valor and success in war; an order of military merit.
- as'kos:** (1) in classic Greece, a wine-skin, or sometimes a leather bag; (2) an Etrusc. or Gr. pottery vessel shaped like a wine-skin.
- as'lu:** (1) an anc. Assy. measure of length; (2) [A-] the name of the six double-hours into which day and night respectively were divided.
- as'mir:** the anc. Eg. name of a precious stone not now known but thought to have been either the emerald or emery (corundum).
- As-pa'si-a:** a famous Gr. hetaira, born in Miletus, and mistress of Pericles; leader of the intellectual set in the Athens of her time.

BOOK CRITIQUES

Primitive Negro Sculpture. By Paul Guillaume and Thomas Munro. Pp. 134; 41 illustrations from the collection of the Barnes Foundation at Merion, Pa. Harcourt, Brace and Company, New York. 1926. \$6.

No matter on which side of the fence one stands in the controversy as to whether negro sculpture is to be accepted as an artistic concept or as a crude attempt at the reproduction of a human figure, this book holds interest, for it is undoubtedly the first to establish definitely and scientifically a foundation for further research, both archaeological and artistic. The authors have not attempted to ram unsubstantiated statements down the throat of the unbeliever, but rather have employed the method, unusual in art criticism but common enough in science, of basing generalizations on observable facts, and in holding unprovable opinions as hypotheses, not as verities.

The first part of the book is occupied with a very simple and concise outline of the archaeological and ethnological background of this sculpture and its pertinence to African life, as well as its artistic qualities and their relation to and difference from other sculptures. The second part is concerned with the chief traditions of negro art and contains, by way of illustration, representative reproductions of the finest examples of this sculpture from the Barnes Foundation and from European collections, as well as a critical classification of each piece. It is this classification that is of particular value, being based, according to the authors, "in part upon available information about the origin of particular pieces, and in part upon a comparison of the pieces to single out their essential likenesses and differences." The characteristics peculiar to the main traditional forms, coming from the territories of Gabun, Sudan, Ivory Coast and the Congo, and to those of the minor traditional forms, coming from Benin, Dahomey and Guinea, are pointed out, following which there is a consideration of their plastic qualities, of line, spacial movement, plane, mass and color. A summary chapter is devoted to an explanation concerning the relationship of negro to contemporary art. F. ARLINE DE HAAS.

Artists and Craftsmen of Essex County, Massachusetts. By Henry Wyckoff Belknap. Pp. viii, 127. 20 illustrations. The Essex Institute, Salem, Mass. 1927. \$3.

This is a valuable catalogue of the craftsmen and artists in all the principal fields from the earliest days to about 1860. One notable list is that of the Moulton family, who for eight generations from the early part of the XVIIth century down to 1917, were gold- and silversmiths. Some of the Moultons combined other trades with their artistic crafts. Joseph, for example, was a blacksmith, and his predecessor William, who died in 1732, was an "innholder, trader and merchant". Few architects are listed, probably because most such men called themselves joiners, carvers, etc. The book is admirably printed and well illustrated.

Esthétique Des Proportions Dans La Nature Et Dans Les Arts. Par Matila C. Ghyka. Pp. 452. Many illustrations. Paper covers. Librairie Gallimard, 3, Rue de Grenelle, Paris (VI). 1926. 40 francs.

This is the second volume in a series dealing with contemporary thought and constitutes a general study of form. After having posed the statement that the sense of proportion distinguishes the Mediterranean aesthetic from all others, it carries its study through all the great epochs of Mediterranean art, giving a summary exposition of the different theories and recent hypotheses on the harmonic mechanism and mathematical canons of human beauty in this epoch. The author carries mathematics into some very elaborate discussions and tables, laying emphasis on geometrical entities as well as upon natural forms.

Les Stèles Funéraires En Forme De Maison, Chez les médiomatriques et en Gaule. Par Emile Linckenheld, Professeur au Collège et Conservateur du Musée de Sarrebourg. Pp. 160. 30 illustrations, 10 plates. Oxford University Press, London and New York. 1926. \$1.80.

Professor Linckenheld of the University of Strasbourg, of whose publications the present volume is No. 38, has gone into great detail in tracing the development and form of stelæ and their gradual evolution throughout continental Europe. As is natural, he devotes a good deal

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of attention to Alsace-Lorraine. His principal chapters after he has summed up his introduction, form, development, division and accessories are: distribution of stele-houses in Gaul; ornamentation and inscriptions of stele-houses; chronology; stele-houses outside of Gaul; interpretation. The French text is simply and clearly written and the binding in stiff blue paper covers is well done.

Alcamenes and the Establishment of the Classical Type in Greek Art. By Sir Charles Walston (Waldstein), former Director of the American School, Athens, and Slade Professor of Fine Art, Cambridge University. Pp. xx, 254. 208 illustrations in the text, 24 plates. Cambridge University Press. 1926. \$12.

Ancient art critics as acute as Lucian and as commonplace as Pausanias agree in rating Alcamenes among the foremost Greek sculptors. Unfortunately we have only one sure copy of his work, the Pergamene *Hermes Propylaios*. To visualize his gold and ivory Dionysus, his Hephæstus and the especially famous Aphrodite in the Gardens, we must rely upon far from adequate secondary evidence.

In this book, devoted chiefly to Alcamenes, Sir Charles Walston, whose recent death removed one of the most original and provocative of archaeologists, musters a great deal of such evidence to support the following contentions: that Pausanias was correct in attributing the Western pediment at Olympia to Alcamenes, that the *Lemnian Athena* assigned to Phidias by Furtwängler is Alcamenean, likewise the Vatican *Discobolus*, the bronze *Ephebos* recently discovered in Pompeii, and the statuette of Heracles in the Boston Museum. All of this is highly conjectural, and only a dangerously dogmatic scholar would either affirm the truth of the conclusions or deny their possibility. In any event the argument is interesting and suggestive.

The author's more general thesis is convincing: that the Greek type as we know it, representing a fusion of wholesome naturalism and idealism, was established in the second quarter of the fifth century; that it was fostered by the palæstra and athletic games; and that whereas Phidias achieved a synthesis of the Doric and Athenian, emphasizing "simple grandeur and monumental repose," Alcamenes carried on the Attic-Ionian tradition of grace and sentiment which culminated in the work of Praxiteles.

The book is lavishly illustrated, the material including vases and coins as well as sculpture. It is a pity that the beautiful head lately found near the Villa of the Quintilii on the Appian Way and published by Professor Paribeni was discovered too late for analysis by Sir Charles Walston, for it is very likely in the Alcamenean tradition.

WALTER R. AGARD.

Ars Asiatica, Vol. IX. Chinese Paintings in English Collections, by Lawrence Binyon. Quarto-jésus. Pp. 72. 64 plates. G. Van Oest, 3-5 rue du Petit Pont, Paris, and 4 Place du Musée, Brussels. 1927 £4/4.

The officer in charge of Oriental prints and paintings in the British Museum is widely known as the first living authority on his subject. Many will be surprised at the high standard reached by these 82 paintings, and this despite the fact that Mr. Binyon recently culled 17 of the best of those in his charge for *Ars Asiatica*, Vol. VI—*Asiatic Art in the British Museum*—and has merely referred to many others which have been reproduced in recent publications.

The first serious collector of Chinese paintings was Dr. W. Anderson, who began in Tokyo in 1873, five years before Fenellosa went there and accumulated the treasures of the Museum of Fine Arts in Boston. Anderson's collection was acquired by the British Museum in 1881. His ascriptions—like those of Fenellosa—were based on the Japanese tradition which has long been superseded by more exact studies. But to him is due the credit of having been the first to proclaim to the western world that the Chinese had a great creative national art. "This pictorial art never loses touch with poetry and is saturated with allusion. It gains new admirers every day and is likely to have an enduring charm. Behind it lies that marvellously stable civilization in which the Confucian sense of order and reason, and the Taoist sense of mental liberty and romance are profoundly intertwined. There is an exquisite poise in the finest Chinese design rarely to be found elsewhere. No other art has revealed, as has this, the eloquence of silence, the power of empty space; no other art has known to the same degree the secret of uniting the delicate and the monumental"; thus the eloquent and learned author. Little space remains to show how he has demonstrated these opinions. The two chief sources on which he has drawn

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are the collections of his own Museum and of Mr. Eumorfopoulos. Works surviving from the early periods are of extreme rarity but the British Museum possesses the famous Ku K'ai-chih roll which, even if only a greatly restored fragment, is at any rate an unique record of the design and style of a fourth century painter. A few other fragments of pre-T'ang work are included.

Mr. Binyon with the profoundest wisdom deprecates the indifference of collectors to works of the Ming and Ch'ing dynasties, and his illustrations justify him. The careful study of these and of Mr. Binyon's judicious introduction and notes will teach the student more about Chinese painting than he can learn anywhere else.

HAMILTON BELL.

The Epic of Kings: Hero Tales of Ancient Persia, Retold from Firdusi's Shah-Nameh by Helen Zimmermann. Pp. viii, 333. 16 drawings by Wilfred Jones. The Macmillan Company, New York. 1926. \$5.

This is simply a reprint of a popular summary of the Persian epic first published in London in 1883. In this re-issue, Miss Zimmermann's Introduction, Edmund Gosse's poem "Firdusi in Exile," and two etchings by Alma Tadema no longer appear. Instead we find sixteen full-page illustrations (nine in color and seven in black-and-white) by Wilfred Jones. The artist has sought "to suggest the rugged, almost archaic form of the Sasanian rock sculptures and the bold simplicity of color which we see in the remains of the wall decorations of the palace of Susa." Unhappily, however, he has failed to catch the spirit of Mesopotamian art, which has a stern beauty of its own, and his figures are unmistakably Occidental. It is quite possible to introduce foreign influences into Oriental art, as is shown by the Mongolian elements in Persian painting and by the Greek influence in Gandhara sculpture; and modern Indian and Japanese artists have successfully modified their native styles by adaptations from the West. In all such instances, however, the result remains predominantly Oriental; but it has proved equally possible to introduce Oriental elements into Occidental art, though here, similarly, the *tout ensemble* is distinctly Western. Mr. Jones's illustrations are neither the one nor the other; they may perhaps be termed "pretty", but they strike one as being merely external, devoid of underlying feeling. Nevertheless, the artist's intentions were highly praiseworthy, and his decision to prefer Achæmenian and Sasanian

(i.e. practically Assyro-Babylonian) *motifs* to the much later Perso-Muhammadian style offered ground for an interesting and justifiable experiment. If, then, his results can scarcely be deemed artistically successful, and if they are best judged as a first attempt, the cause must apparently be ascribed to his insufficient study of purely Oriental art and, even more, to his failure to grasp the mentality which evolved it. On the other hand, he has put forth a suggestion of such promising possibilities that we may hope he will renew his efforts in this *genre*, which seems well worth cultivating further.

LOUIS H. GRAY.

A Wayfarer in Spain. By Alice M. S. Newbigin. Pp. vii, 207. 16 illustrations. 1 map. Houghton Mifflin Co. Boston. 1927. \$3.

It seems a pity that authors and publishers of books of travel and description do not pay more attention to the correctness of phrases from the foreign tongue, appearing in the text. The use of an occasional foreign word undoubtedly adds to the vigor and vividness of the style; but it would seem to be incumbent on the author to employ the correct form, and on the publisher to see that no mutilation occurs at the hands of the compositor. Not that this work is an egregious example of such carelessness; on the contrary, it is relatively speaking better done in this respect than many books of the kind. In the reviewer's case, however, the irritation of such errors has lessened to some extent the enjoyment of an otherwise good book. Constant omission of the graphic accent, misuse in other cases where it does not belong, and such monstrosities as *typico*, *maladita*, *Espagna* and *incessamente* are really discouraging. English-speaking people are not all so linguistically limited as the Ettrick Shepherd. Inaccuracies of this sort may have an adverse effect on a considerable number of prospective readers.

We cannot forbear calling attention to one or two other points. The apparent identification of Mary Magdalen and St. Mary of Egypt (p. 127) as the same person belongs to that long list of things which would be "interesting if true". We regret that in connection with Elche (pp. 104-7) no mention is made of what is perhaps its greatest present claim to fame, the *Misterio de Elche*, or Assumption Play, given annually August 14-15. It goes back to a XIVth century origin. Reference might also be made in the pages dealing with the "Tribunal of the Waters" at Valencia (pp.

ART AND ARCHAEOLOGY

79-81) to the vivid description of the workings of this court of primitive justice in Vicente Blasco Ibáñez's masterpiece, *La Barraca*.

In most respects the book is attractive. The author not only introduces us to the more or less traditional "places to be seen" in Spain, but also takes in some of the more unusual things that have not yet felt the blight of *turismo*. She combines a taste for the archaic with the realization that Spain is rapidly becoming modernized—witness her chapter on the "motor diligence". She gives interesting brief estimates of art and artists, architecture and architects. She has an eye for the picturesque in scenery and in the life of the people. Best of all, her viewpoint is sympathetic.

HENRY GRATTAN DOYLE.

The Study of Architectural Design. By John F. Harbeson, A. I. A. Pp. xii, 311. Small quarto. Many illustrations. Pencil Points Press, New York. 1926. \$7.50.

This is the most helpful book for the study of architectural design that has yet appeared in English and is a worthy and splendid companion to Professor N. C. Curtis' *Architectural Composition*, which, approaching the subject of architecture from somewhat the same French angle, appeared some time ago. Now that practically all of the architectural schools of the country, as well as the *ateliers* in the large cities, participate in the program and competitions of the Beaux-Arts Institute of Design, it becomes imperative that all participants understand the "attack" of the problem so successfully developed at the great French school and now so efficiently adapted to American architectural education. Skillfully the author leads the student through all the varied problems of the Beaux-Arts discipline from the "Analytique" and "Class B Plan" to the "Archaeology" and "Class A Plan", explaining by word and example each step in the study of the various types of problems as they develop. The book is beautifully illustrated by the well known and brilliant examples—French and American—that prove so well the value of this educative program. There is a very complete and practical index and finally a vocabulary of French words used in the *atelier*. A most valuable and authoritative work, it should be made the foundation stone of every aspiring young architect's library.

REXFORD NEWCOMB.

The Modern Decorative Arts of Sweden. By Erik Wettergren. Quarto. Pp. 204. 302 heliotypes, 23 plates in color. The American-Scandinavian Foundation, distributors, 25 West 45th street, New York. 1927. \$7.50.

In such times as these, when *Schwärmerei* too often takes the place of a sound criticism or estimate of art, it is refreshing to find detestation of brummagem a strong national characteristic in both decorative art and its printed estimate. Professor Wettergren, Curator of the Decorative Arts Collections of the Swedish National Museum at Stockholm, has written and the Malmö Museum has published a handsome and elaborately illustrated small quarto whose outstanding features are its sanity, directness and simplicity.

There is no lack evidenced in this book of the preservation in decorative art of character which is today entirely consistent with its old self, though naturally taking the new forms dictated by changing times. With the advent of machinery and mass production, Sweden's artists and craftsmen have not weakly submitted to the dominance of the sham. On the contrary, they have evolved a wholly new technique perfectly suited to the new conditions, in many instances made use of new materials, and in others adapted old methods to modern high-speed machinery and low buying-power. In a word, while retaining their artistic conscience, the Swedes have shown a grasp of economics and psychology deserving of the highest regard. To present this remarkable achievement, the results of which were shown at the International Exposition in Paris in 1925 and again at the Metropolitan Museum this Spring, Professor Wettergren discloses in his admirably translated text many of the sterling qualities of Swedish character. He begins by summarizing textile art and its connections with both old and modern expressions, describes the making of books in detail, and passes on to glass. A brief account of modern ceramics and its endeavor to beautify the most usual and commonplace articles follows, and consideration of the metals, furniture, wallpaper and general interior decoration closes the volume. The type face from which the work is printed is excellent, the illustrations in both black and colors beautifully done, the paper crisp yet soft and velvety, and the simple binding eloquent of modern Swedish decorative principles.

A. S. R.

Counterfeits

are not always easy to distinguish. Many books seem to have authority. They trick the reader who is not an archaeologist into believing nonsense, or, like counterfeit money, the images they present are defective, distorted or totally wrong.

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THE HISTORY OF THE PHARAOHS, by ARTHUR WEIGALL. Volumes I and II. (Here are two monumental works within whose covers lie most of the romance, achievement and wonder of ancient Egypt, told so the layman can grasp it perfectly and yet satisfying to the scholar. No lover of ancient history can afford to miss them. Vol. I covers Dynasties I–XII; Vol. II, Dynasties XIII–XVIII. Each volume costs \$6. Sold separately if desired.)

BABYLONIAN LIFE AND HISTORY, by A. E. WALLIS BUDGE. (The noted English orientalist and excavator writes in this volume not only of his own experience, but covers the entire question under consideration and advances some exceedingly interesting opinions. This is the book whose first-edition plates were melted into ammunition, and the new edition is consequently more an entirely new work than a revision. It is an admirable example of British scholarship. Price \$3.75.)

A CENTURY OF EXCAVATION IN PALESTINE, by R. A. S. MACALISTER. (Prof. Lewis B. Paton, in reviewing Dr. Macalister's latest work in ART AND ARCHAEOLOGY, said: "This book can be cordially recommended as the most reliable and up-to-date popular handbook on the archaeology of Palestine." It is a volume which every student of the Bible and of ancient history will find fascinating. And the price is only \$3.75.)

ELEPHANTS AND ETHNOLOGISTS, by G. ELLIOT SMITH. (This work is a direct and absorbingly interesting challenge to American archaeologists. Prof. Elliot Smith believes that the American civilization as shown by the sculptures at Copan, reveals clear Asiatic influences and is not, as believed by the American savants, of purely indigenous origin. The macaw seen in the sculpture by the Americans, Prof. Smith sees as an elephant, which gives the title to the book. Price \$6.)

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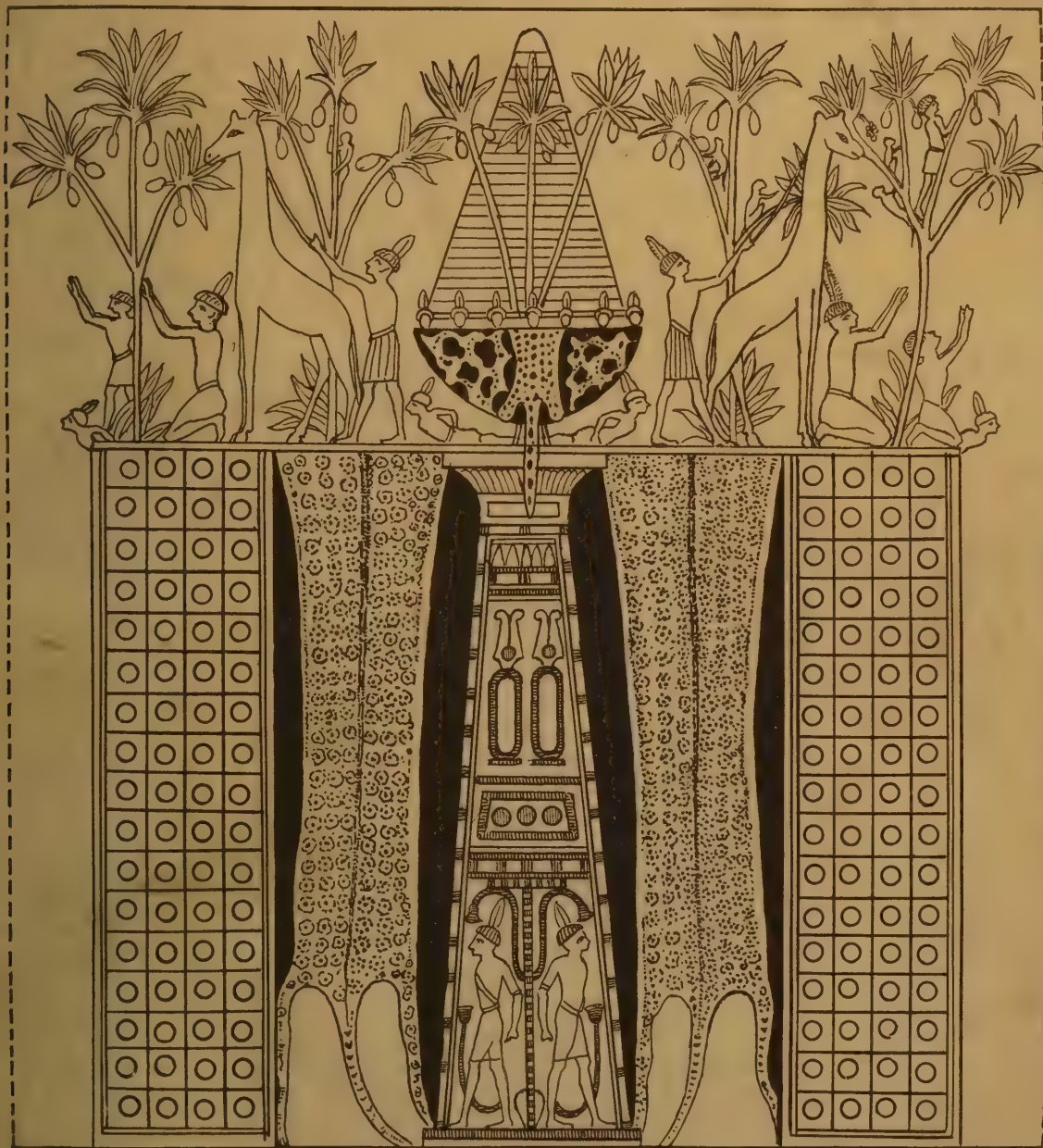
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A PART OF THE TRIBUTE FROM ETHIOPIA. THE FIGURES OF MEN AND ANIMALS ARE ALL GOLD.

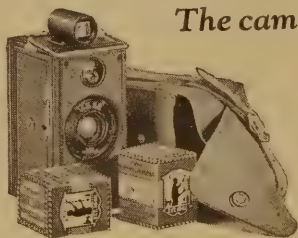
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TUT-ANKH-AMEN ON HIS THRONE.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIV

NOVEMBER, 1927

NUMBER 5

SOME HISTORIC PAINTINGS OF THE REIGN OF TUT-ANKH-AMEN

By P. HIPPOLYTE-BOUSSAC

Member of the Institut d'Égypte

(Translated from the French by Arthur Stanley Riggs)

Illustrated with sketches by the author from the originals

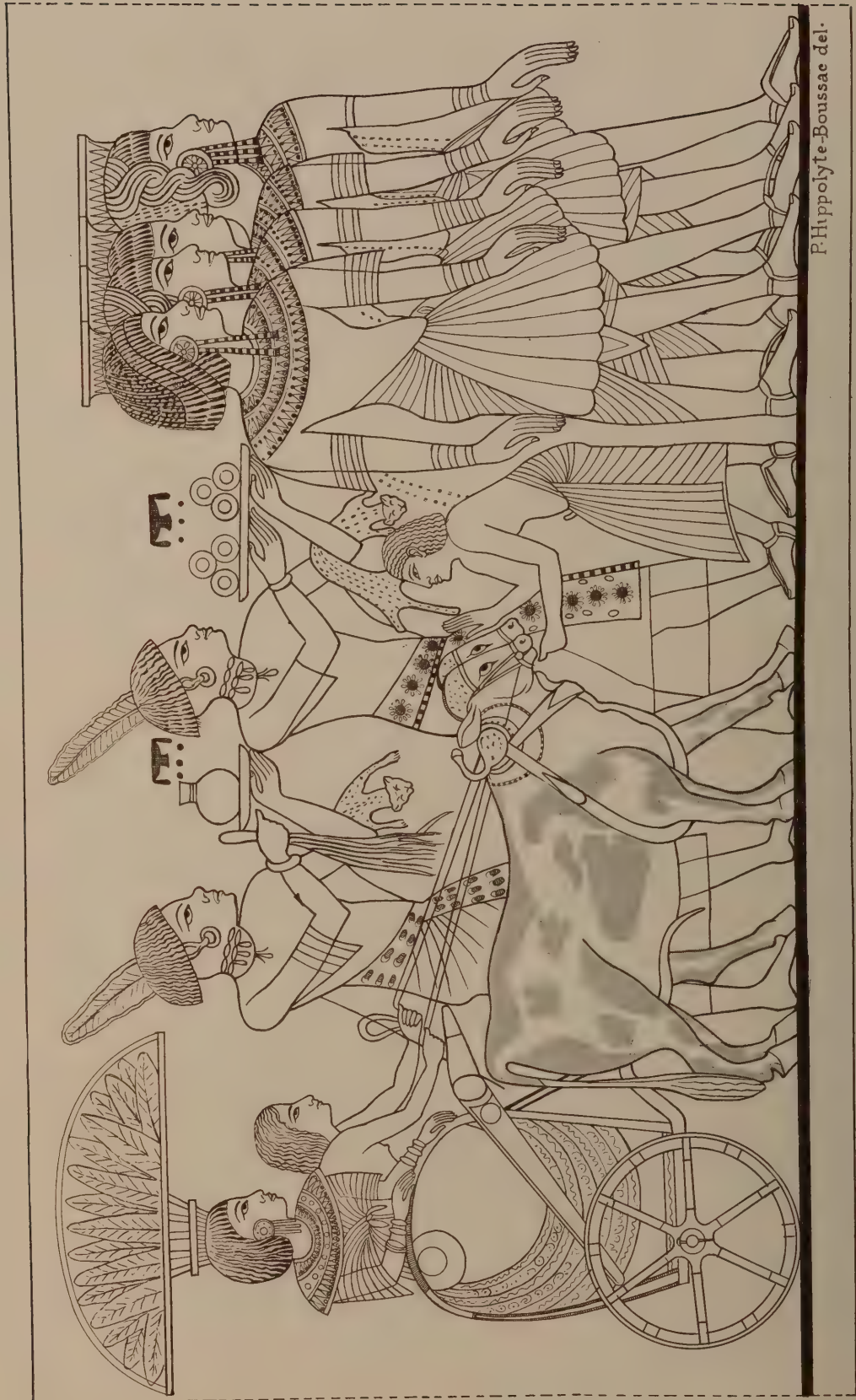
ACCORDING to an inscription carved upon a lion discovered at Jeb el-Barkal and today in the British Museum, Tut-ankh-Amen was the son of Amenhotep III, born, in all probability, of a concubine. Brother * of Amenhotep IV, one of whose seven daughters he married, he was the second or third successor of his father-in-law and reigned over Egypt during the first part of the fifteenth century before our era. His reign of perhaps nine years † was happy and prosperous; none of the conquered nations rose against his domination, and the people enjoyed all the benefits of a long peace.

In the full bloom of a new renaissance, Egypt flourished wonderfully. The arts in particular shone with as-

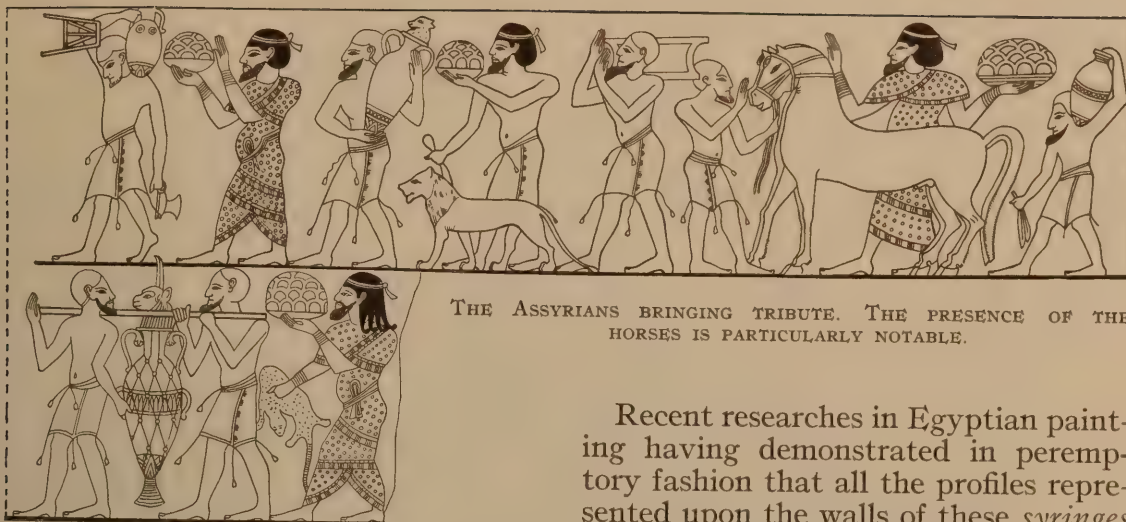
tonishing splendor, their influence extending to the farthest frontiers. It was during this period, also, that two works of art, eminently suited to commemorate the reign of a sovereign, were conceived. Each is a magnificent composition, painted on a wall of the Theban necropolis. Aside from their artistic value, these paintings offer from every point of view material of the greatest interest. Not only do they show us selected episodes from the life of Tut-ankh-Amen, but they teach us that he had to maintain for Egypt the bounds set by the conquests of his predecessors. Besides all this they furnish us with an explanation of the amazing luxury displayed by this Pharaoh which the discoveries of Carter and Lord Carnarvon have partly revealed. Among the beautiful figures in these paintings we see, for example, the

* The original French MS. is clear, but this must have been a *lapsus pennæ*. Cf. *Encyc. Brit.*, IX: 84c; Weigall, *History of the Pharaohs*, II: 237; H. Carter, *The Tomb of Tut-ankh-Amen*, 75 seqq.

† The authorities differ as to the length of his reign, some declaring for seven years.



THE QUEEN OF ETHIOPIA VISITS THE PHARAOH. THE FEMINISTIC TOUCH IS NOT LACKING—THE POSTILION IS A WOMAN.



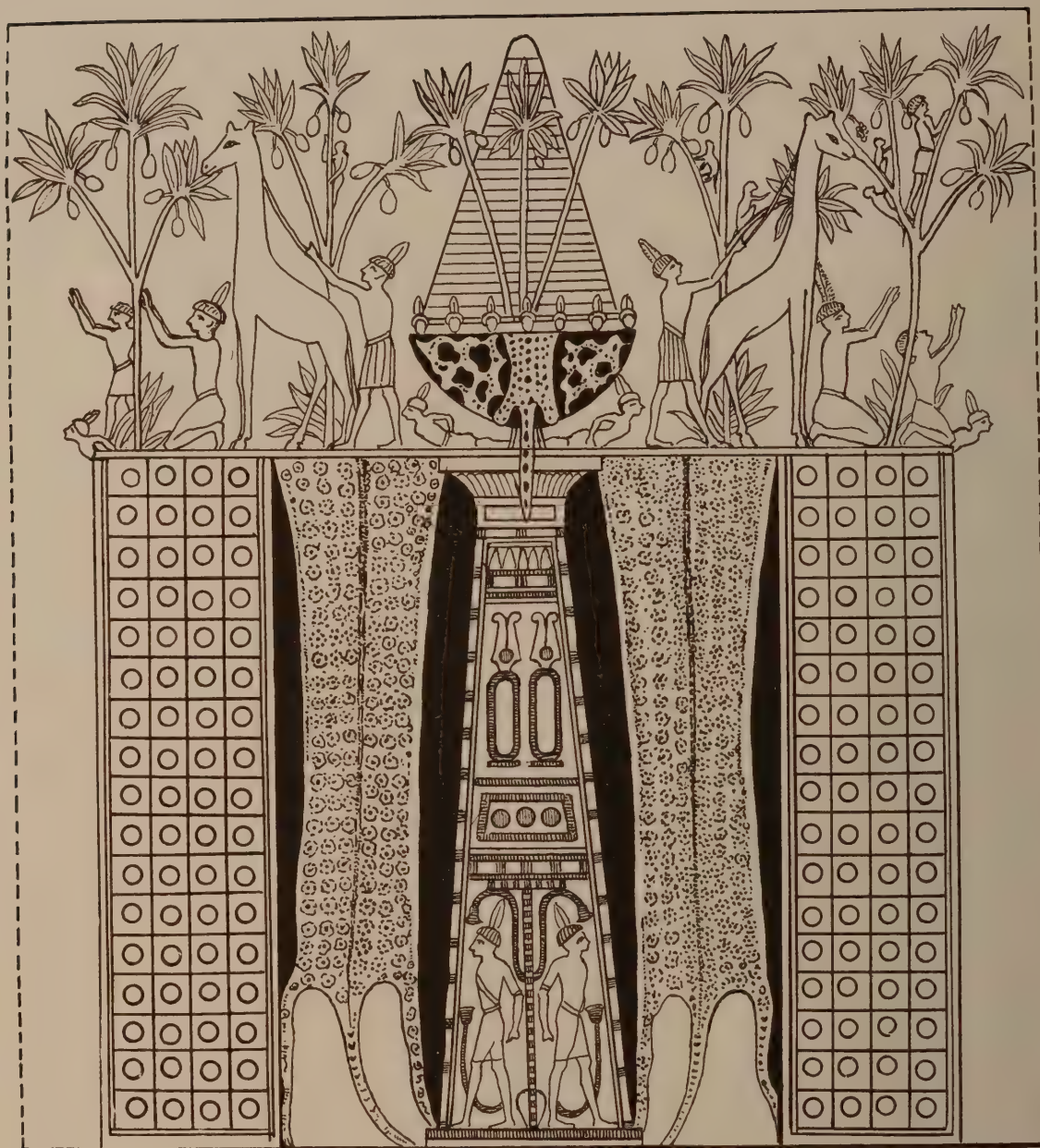
THE ASSYRIANS BRINGING TRIBUTE. THE PRESENCE OF THE HORSES IS PARTICULARLY NOTABLE.

monarch receiving the gifts of the Assyro-Chaldaeans or Rotennu, those of the denizens of the Sûdan, of the Ethiopians; in a word, of all the tributary peoples.

The paintings extend along the wall at the end of a gallery from fifteen to twenty metres long, separated by a gateway giving upon a lobby or ante-room where, as a rule, the sculptured images of the dead were placed. The part situated to the right on entering is consecrated to the reception of the Assyrians. All the figures, disposed in embassies superposed one above the other, detach themselves clearly from a pearl-grey background. Under a rich baldaquin supported by elegant colonnettes, sits the Pharaoh Tut-ankh-Amen upon his throne, sceptre and flagellum in hand as ensigns of the supreme power. Robed in sheer white he is, his head crowned with a casque coiled upon which rises the threatening head of the uræus serpent in gold, emblem of royalty. The king's neck is encircled by a wide golden collar, magnificently worked, and upon his arms glisten bracelets of gold and lapis-lazuli.

Recent researches in Egyptian painting having demonstrated in peremptory fashion that all the profiles represented upon the walls of these *syringes* are the effigies of children, it is especially interesting to note that our paintings show—and show twice—an authentic likeness of Tut-ankh-Amen. The excessive richness of the throne and the royal attire, to say nothing of the symbolic attributes and other accessories in which gold, lapis-lazuli and precious stones are lavishly employed, are a striking revelation of the artistic sincerity of the old Egyptian masters. After the recent discovery in the Valley of the Tombs of the Kings, we know how exactly everything in these paintings conforms to the facts, which have demonstrated that nowhere did the artist exaggerate the magnificence with which the Pharaoh was surrounded. The cartouches and the inscription which surmount the royal likeness acquaint us with the name, title and qualities of “The King of Upper and Lower Egypt, Tut-ankh-Amen, Prince of Hermonthis, son of the Sun, giving life as Ra eternally.”

Sumptuously arrayed in tissues of rich purples and blues, ornamented with fine embroidery and long fringes, the Assyrian ambassadors prostrate themselves before the throne, faces to earth, humbly presenting their tribute.



P. Hippolyte-Boussac del.

A PART OF THE TRIBUTE FROM ETHIOPIA. THE FIGURES OF MEN AND ANIMALS ARE ALL GOLD.

An inscription, whose amenity toward the Rotennu can hardly be described as excessive, paints the scene tersely: "Arrival of the tribute to the Lord of the Two Worlds, offered by the base Assyrians, conducted by the royal herald, in all the countries, the Prince

of Ethiopia, governor of the provinces of the south, Amenhotep". Part of the tribute is thus listed: "The finest vases of their country, of silver, of gold, of lapis-lazuli, of copper and of precious stones". Every object in the painting is so meticulously reproduced that we

ART AND ARCHAEOLOGY

have no difficulty in rounding out the somewhat summary description given by the hieroglyphic text.

We see, in effect, vases of both gold and silver in infinitely varied shapes. Here, for example, in a net borne by two slaves, is a huge silver vase circled with gold, its mouth formed by the head of an antelope carved from mas-

the tribute. We see finally a file of slaves bearing as tribute leopard-skins, gold, silver and lapis-lazuli pectorals, and precious stones.

Most interesting and suggestive of all, however, is the composition representing the gifts brought by the Ethiopians and Sûdanese, all of them infinitely richer, more numerous and of



THE ASSYRIAN AMBASSADORS IN THE ROYAL PRESENCE.

sive gold. There, a Mesopotamian lion of the same species which to this day breeds among the thickets between Euphrates and Tigria. Introduced shortly before this into Egypt, the horse under the XVIIIth Dynasty was eagerly sought, and constituted one of the principal forms of tribute imposed by the Egyptian monarchs upon conquered peoples. It is no surprise, therefore, to remark two of these animals, one white, the other a light bay, figured in the long procession which defiles before the throne. It is highly probable, if not certain, that the number of horses sent to the King of Egypt was by no means limited to two. The artist, for lack of space, pictured two merely as an indication of the nature of

far greater variety. Here nothing is changed in the disposition of the throne. The King is garbed in the same royal splendor and carries the same insignia. A part of the tribute has already been accepted by the monarch and placed to one side, the right, where one sees a bewildering display of chariots, military shields covered with deerskins, piles of choice ebony-wood, of elephant tusks, of sacks of gold dust, of lapis-lazuli beads.

On the other side is an unimaginable flood of gold. Nowhere can such a wild profusion of riches be seen in any similar place. Upon an altar covered with purple and panther-skins, are displayed various pieces of silverware, like épergnes, of astonishing magnificence.

ART AND ARCHAEOLOGY

Besides these are massive gold palms in whose tops men gather dates while others leap from branch to branch and monkeys chatter and gambol about lightly. The work is delicate, marvelously carved, and the influence of Egyptian culture is clearly manifest in the taste and skill displayed. Thus the paintings disclose that in this remote

epoch Ethiopia and the Sûdan were blessed with facile artisans capable of executing works of art quite worthy of our own far greater experience.

Grouped about these principal offerings are solid gold giraffes, gold pyramids, little gold temples, and elaborately worked golden discs, emblems of the Sun. Before the throne the Ethiopian dignitaries observe the same ceremonial as the Assyrian envoys. Their heads ornamented with ostrich plumes, clad head to foot in



THE ETHIOPIAN ENVOYS.

white save for a purple belt, and wearing multiple ring-bracelets on their arms, they prostrate themselves before his Majesty. Then come, always in long lines, the elements of the tribute. "Behold us," says the inscription. "The arrival from Ethiopia and from the land of the Sûdan, and the debarking at Thebes, of the beautiful

tributes, all of the finest quality . . . by the Prince of Ethiopia, Houjou." Here are the ostrich-plume fans, the long-horned calico cattle so widely distributed today even in Dongola, a giraffe, and slaves bearing vases of gold, pearls and jasper.

But what especially strikes one's attention in this picture is the Queen of Ethiopia, come in person to do homage to the mighty King of Egypt. Shaded by a large parasol, she is bare-headed, her hair disposed in fine plaits, her



PART OF THE TRIBUTE OF ETHIOPIA AND SOME OF THE SUDANESE GIFT-BEARERS.

ART AND ARCHAEOLOGY

neck, ears and arms blazing with gold and jewels. She comes forward in a chariot drawn by dehorned cattle, guided by a woman who holds the reins of the docile team. Preceding the chariot and full of grace, walks a group of young women of noble origin, decked in their best, in all probability destined for the harem of the Pharaoh. Two of them, perhaps the future royal wives, wear a long plait which falls over the

presented herself before Solomon. The riches we have enumerated recall those she proudly heaped up before the king of the Jews, and confirm not only the Bible story but also the traditions of the Arabs. "The queen of Sheba," declared the Book of Kings [II Kings, X; 1, 2, 10], "heard of the fame of Solomon concerning the name of the Lord, she came to prove him with hard questions. And she came to Jerusalem



PRISONERS FROM THE DESERT FOLLOW THE ROYAL SUITE WITH HALTERS ABOUT THEIR NECKS.

ear, after the fashion of the Egyptian princes. Near the sovereign negroes wave the fly-whisks so necessary for comfort in Egypt, and carry panther-skins, gold dust and round shields of the same metal which constituted the money of the epoch, a usage perpetuated to this day in certain parts of the Sûdan.

It was in this very same sort of apparel that Balkis, the Queen of Sheba,

with a great train, with camels that bare spices, and very much gold, and precious stones: and when she was come to Solomon she communed with him of all that was in her heart. And she gave the king an hundred and twenty talents of gold, and of spices very great store, and precious stones: there came no more such abundance of spices as these which the queen of Sheba gave to king Solomon."

ART AND ARCHAEOLOGY

And the Arab poet Djellal ed-Din tells us that "Balkis sent to Solomon a thousand slaves, five hundred of each sex, a great number of plates of gold enriched with precious stones, and store of musk and amber".

There seems small reason for questioning such magnificence, since the riches displayed here recall honestly at all points those the African Queen so prodigally lavished upon her suzerain lord.

The presence of the Ethiopian Queen at Thebes permits us to believe that at this period perfect accord reigned between Egypt and Ethiopia. In the nomenclature of the tribute, moreover, one encounters no such deprecatory term as in that applying to the Rotennu. The painting also makes it quite certain that the government of Ethiopia in the XVth century B. C. was a gynecocracy.

Following the royal suite march the captives, halts about their necks, hands crossed upon their breasts, and negresses either leading their children by the hand or carrying them over their

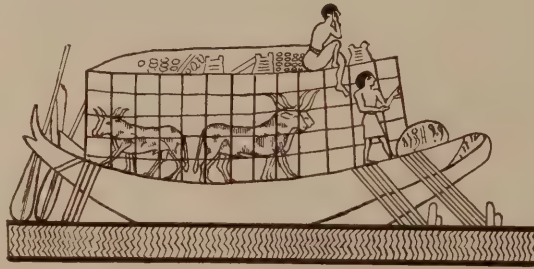
shoulders in baskets. The picture ends with a procession of boats of all types and sizes which have descended the Nile to bring the multitudinous embassy and its amazing gifts to Thebes. Altogether the picture included from 150 to 180 figures.

Notwithstanding the partial destruction worked through the centuries, some 120 of the figures remain to us.

Conceived in the pure and delicate style peculiar to the XVIIIth Dynasty, these figures are exquisite and possess rare elegance.

Each contour is fine

and clean, well delineated and irreproachably executed. The highly ingenious manner of treating the hair is so successful as to give it a lightness which seems to make it visibly lift to the kiss of the breeze. Nothing was neglected by these incomparable Egyptian decorators; everything is so happily included and there rules throughout the entire composition so perfect and complete a harmony that the paintings may be well considered as among the most remarkable creations of Pharaonic art.



LAST OF ALL COME THE BOATS WHICH HAVE BROUGHT
THE EMBASSIES AND TRIBUTES.



LA HIJA MUY AMADA. BY W. RUSSELL FLINT.

W. RUSSELL FLINT: A MASTER OF WATER-COLOR PAINTING

By MORTON DAUWEN ZABEL

THE water-colors of W. Russell Flint, A. R. A., exhibit, to students and discerning admirers of the *genre*, the distinction and mastery which it is possible to achieve in a limited field of art by means of an expert and scholarly technique, acting for an original and spirited viewpoint.

Those who have followed closely the developments in water-color painting during the last twenty years cannot have escaped noting the growing im-

purity of the form. Except in the traditional realists, whose lack of strength and character becomes increasingly more apparent, we have come to accept any number of combinations of water-color with other mediums. Tempera has been most generally and injudiciously used to take away the character of the aquarelle, due, one supposes, to its appeal to hasty and slipshod craftsmen. Crayon, pencil, and ink have each come to serve scores of



THE FLOOR POLISHERS (THE ARTIST'S OWN STUDIO). BY W. RUSSELL FLINT. IN THE POSSESSION OF THE CORPORATION OF GLASGOW.

artists in furnishing the basic drawing for their works. The use of opaque coloring has become so general that we have almost given up hoping for the glow and incomparable brilliance so memorable in the early artists, whose lakes and skies and exquisite *plein-air* clarity we remember with such delight. Finally, the growing popularity of decorative art has encouraged, along with the utilitarian spirit among illustrators and the unquestionably undermining influence of reproduction methods, the use of water-color for such a number of incidental and journeyman purposes that few first-rank artists have elected it as their means of expression. At most, the modern masters who have perfected

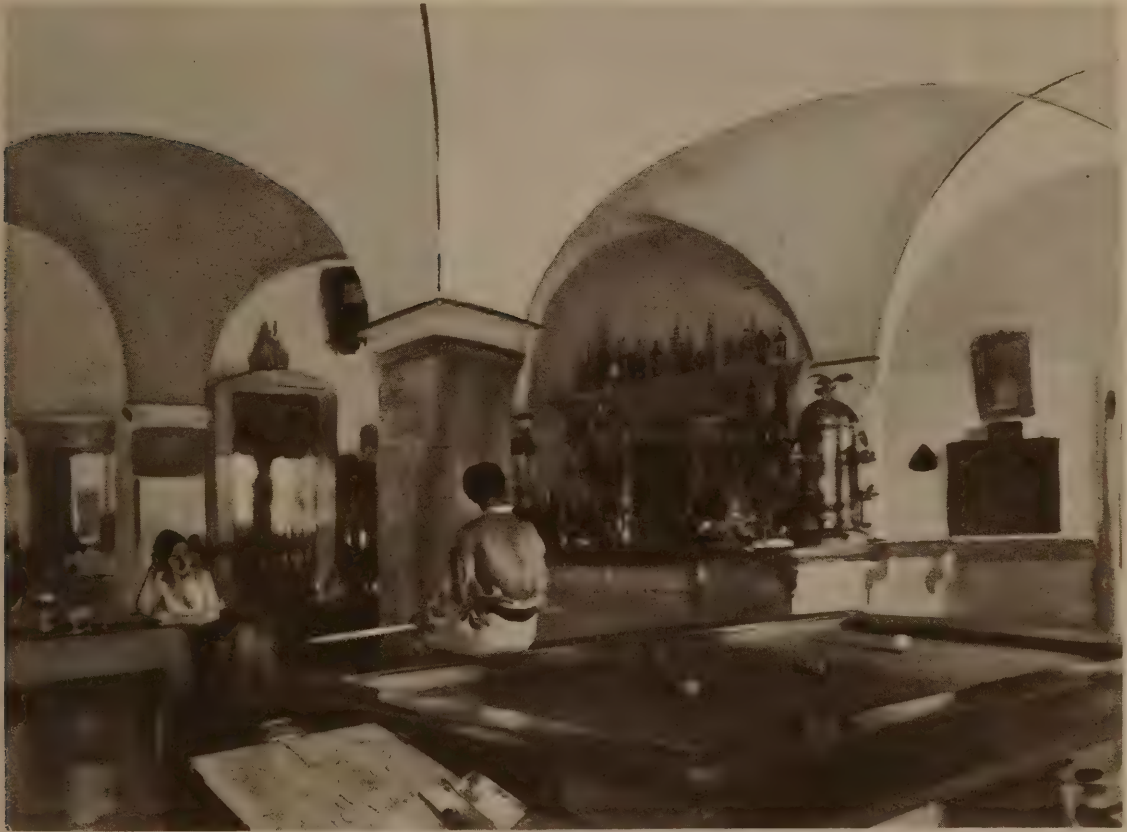
themselves in the handling have reserved that skill for secondary purposes. Never destined, perhaps, to be major art, the form still has back of it effects and appeals which are not easily supplanted, and impossible to do without, however much the attitudes of other painting methods may encroach upon the spirit water has suggested in art. The aquarellists in the modern groups—Demuth with his suggestive flower and fruit pieces, Matisse with his analytical landscapes, Marie Laurencin with her mannered figures—must be credited with new devices and effects, but in substance their achievement has done little of a positive nature for the standing of water-color as it is regarded today. Indeed, there is such

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a general recognition that this branch of art has become a *mélange de genres*, that certain of the annual exhibitions carry awards for "the best painting in *pure* water-color", a phrase seeming definitely to accept the fact that integrity of intention and manner, which should be the rule, has become largely the exception in such assemblies.

Among the English artists of today, examples of such practise are ready at hand. Brangwyn has used the pencil so freely as to have made his designs of purely incidental interest as water-color painting, however significant the lash and drive of his style may be in this field. Augustus John and Ambrose McAvoy employ, distinctly, the attitude behind their work in oil,

whereas Cayley Robinson and Edmund Dulac represent an ever larger number who have given themselves over to opaque effects, the one by combining water with the heavier, unnatural properties of the oil, the other by imitating the Persian and Indian primitives for decorative purposes to such a degree as to permit his work to lose its charming earlier character altogether. With these stand, largely, the illustrators, including familiar names like Arthur Rackham, whom Joseph Pennell has rightly called a pen-and-ink artist whose painting is a purely subordinated feature of his work. Eleanor Brickdale represents strongly the older real - sentimental order of garden painters: finical detail, appealing pic-



BILLIARD BAR, LAIGUEGLIA (LIGURIA). BY W. RUSSELL FLINT.

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torial values, and unfailing color attraction complete. George Sheringham, the inheritor of Conder's style, confects dainties of a captivating delicacy without doing anything essential for the means he works by. Along the one or the other of these lines, the greater number of the aquarellists

in the hands of those who choose to employ it with unimpeachable purity of motive. The honors will go to those whose conviction appears to be based upon a sound understanding of the heritage combined with a serious originality and purpose: to the emphatic moderns like Demuth and John Marin,



THE LADIES' BASTION. BY W. RUSSELL FLINT.

work. It would appear that if the realistic (and invariably conventional) manner of Alfred Powell, Wilfrid Ball, Albert Goodwin, Mrs. Allingham, J. Walter West, and others of the R. W. S. is not at hand, the introduction of foreign elements is destined to impair a strength and beauty which we may rightly rank as native to this particular medium. With an Egyptian antiquity of thousands of years, the dignity of a painting method lies firmly

to the Munich group with Holzer and Münzer clearly representative, or to Mr. Flint who, underscoring the finest elements in the academic tradition, has yet had the wit and power to produce a style disarmingly beautiful, and a technique sufficiently his own to carry out his ideas in a way which keeps them forever apart from the confusions of imitation or inexperienced pilfering.

Those who know, or who first knew, the work of Mr. Flint in illustration

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will always recall with particular pleasure the first impression made by the now famous series of books he did under the aegis of the Medici Society of London. Happily sponsored by a group which has devoted itself so illustriously to the cause of reproduction and publication, he applied him-

was specifically developed. Whatever contempt the prejudiced critic of today may hold for anecdotal art (an aversion which we hear of as invariably based upon the developments in the academic tradition of the nineteenth century), there is no disputing the fact that anecdote has played an overwhelmingly



THE MARBLE PORTICO. BY W. RUSSELL FLINT. IN THE POSSESSION OF SIR WILLIAM ROWAN THOMSON.

self to the interpretation of a series of classics with what must have been unbounded enthusiasm. Of Edinburgh, his first work was in the way of commercial design and lithography, by which road he passed into the field of publishing and journalism, arriving finally on the illustration staff of the *Illustrated London News*, where, of course, a sense of incident and point

important part in art's history. In every school its products are to be found. In every master the incident, if not the grand event, has appeared and inspired. The illustrations for those beautiful books of the Medici Society may surely stand as pieces of individual and singular beauty. *The Songs of Solomon* and the *Meditations of Marcus Aurelius* were the earliest,



SUNSHINE AND FROST, ENGADINE. BY W. RUSSELL FLINT. IN THE POSSESSION OF F. NEWTON TRIER.

and here the stage is still experimental, still without concise authority and finish. But then followed the delicate Oxford scenes for Matthew Arnold's the *Scholar Gypsy and Thyrsis*, the vast, prodigally imaginative series for the four-volume *Morte d'Arthur*, the gracefully conceived pictures for Kingsley's *Heroes*, the varied and lively designs for the three-volume *Canterbury Tales* and, probably as a climax, the incomparably lovely drawings for the two-volume *Idyls of Theocritus, Bion, and Moschus*. It will be seen at a glance that here the full resources of the painter were called upon. The range is from classical, through Biblical and medieval, to directly modern themes and scenes. We have heard, from Mr. Lucas and others, of the endless search of E. A. Abbey for authority in his

historical paintings: the attention to costume, background, detail, feature. The same scholarship must have been required to make up the very great feeling of truth and authority which runs through these plates. In the two earliest books these—like the sure, vigorous purpose—are less apparent, but in the others there is every vestige of completeness: from severe archæological aspects to the most flamboyant imaginative detail. The dramatic power in the mediæval Arthurian incidents balances against the regular, decorative loveliness of the Chaucerian episodes, and in the joyous Greek pastures, sea-scenes, temples and gods of the *Idyls* there is an undeniable perfection, so far as the illustrational task is concerned. These last the lover of the classics will never forget, for they

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meet alike, without offense, the meticulous antiquarian's prejudices, the archæologist's demands, and the free fancy of the dilettante. Adonis dead is unforgettable, Jason and the centaur a vivid memory. The remarkable fact about these drawings, however, above their visualizing satisfaction, is the amazing way in which water-color has been so handled as to secure all the depth, power, and finish which we ordinarily ascribe to the painting in oil. By a skillful method of wet washes, sure corrections, drying, buildings-up of effect, blockings-in of color, and pointing of emphasis, the beauty is gradually and patiently achieved. Mass and relief are worked out, power added,

light and shade beautifully managed, and yet, without reference to a single apparent subterfuge or trick, the singing, transparent values of pure water-color are preserved. It is a notable achievement of effects. The figures are so firmly modeled that the appeal of the medium is tremendously enhanced, and the clear, lucid color and line testify to the singleness of material and aim. There is no niggling condescension, as in William Henry Hunt; none of the muddiness which comes occasionally even into Turner's, or Thomas Girtin's or James Holland's aquarelles to suggest their derivations; and none of the merely transparent beauty which makes us suppose that in



THE FLOODED MEADOW, ST. FILLAN'S, SCOTLAND. By W. RUSSELL FLINT.



ILLUSTRATION FOR MALORY'S "MORTE D'ARTHUR" (THE MEDICI SOCIETY).
BY W. RUSSELL FLINT.

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James Baker Pyne's and Copley Fielding's drawings there was a thinner, freer manner employed because of the less taxing occasion behind each picture. Indeed, if for a background for Mr. Flint's work there must be made allusion to the XVIIIth and XIXth century artists, one might name Francis Towne, Joseph Farington, and John Sell Cotman, for in their color, line, and spirit there seems to be something akin to his independence and directness.

In illustration, Mr. Flint's last extensive use of this fully conceived style came in the drawings for the Medici Society's *Odyssey*, a large handsome volume issued in 1924, though the paintings had been finished in 1914. Without achieving the full lyric spontaneity of the Theocritus designs, these pictures have a grave and memorable beauty worthy to stand with a text so glorious. There is less of sunlight and wind in them, less, too, of the decorative motion and suggestions, but more of the placid calm which Penelope or the guardian Athena implies, and more of the weight the epic's "free, proud progress" demands. The pictures are, of course, again full of special interest: the goddess' armor, the furniture and

garments, the ships and pottery, the web-frame and the arrow-restless bows. His contribution to this volume may, moreover, be said to mark the sum of Mr. Flint's achievement within the confines which the illustration always fixes around the artist. The period of



ILLUSTRATION FOR MALORY'S "MORTE D'ARTHUR" (THE MEDICI SOCIETY.)
BY W. RUSSELL FLINT.

ten or twelve years represented by these interpretative works may stand as his time of realization and maturing, for since the time when the war and service in the Royal Air Force interrupted the regularity of his practise, he has turned

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to particularizing the skill and viewpoint so carefully and independently acquired without sacrificing the earlier imaginative gusto or his rather free romantic inclination. Visits to Italy and other continental places of sun and color have supplemented the familiar fondness with which he has viewed the sea-side places of England or the lochs and hills of Scotland. From all these scenes have come the bright, refreshing landscapes and studies he now exhibits yearly: panoramas of sun-play on hill pastures; cloud-banks low upon the streams and braes of Roseneath or Lochaber; thin, matchlessly captured rains sweeping spring valleys; Bamburgh sands gleaming wet at dawn; Sicily in sunlight. In all the readily identified characteristics of these drawings, there is yet a free, untempered variety; the restless movement in the moods of nature is un-



ILLUSTRATION FOR CHAUCER'S "THE CANTERBURY TALES" (THE MEDICI SOCIETY). BY W. RUSSELL FLINT.



ILLUSTRATION FOR KINGSLEY'S "THE HEROES" (THE MEDICI SOCIETY). BY W. RUSSELL FLINT.

harmful (and yet magically fixed) for the beholder's greater pleasure. This clear communication would not be so manifestly present were it not for the presence of the very method which underlies, in its results, the surprising beauty of the illustrations. One recognizes it as a method playing freely and happily in direct contact with suggestion, and producing, thereby, a challenging vitality. In the figures of bathers so often introduced, there is the calm grace recalling the Greek pictures; in the springing curve of a tow-wharf or of a willow bow there is a ready hint of Japanese decoration; while far Scotch hills, sodden in the thaws of February, subtly remind one of the Impressionist motives. Yet all escape completely the implication of obtruding influences or derivations.

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His sincerity and purpose have brought to Mr. Flint honors, recognition, and rewards, so that his pictures, unhappily rare in American museums, hang in public and private galleries in many cities of Europe and the British Empire. His entries at Burlington House show him eagerly pursuing his task of recording a discriminating delight in form and scene. Such a compelling oil as *The Lemnians* (Academy of 1924) shows his mastery in the heavier medium, also indicating that the incident may still bring from him a vital interpretation. But his work in oil does not deter the admirer from recalling the unfailing authority he has brought into the province of the water-color.

It is not, one acknowledges, outside the limits of an individual appraisal to

allow that in the wide scope which modern art embraces—a scope proud in promise, discovery, and revolt—there are heartening signs which have already led to fulfilment and even to accepted and complete triumph. But the artist of our time who recognizes with analytical soundness the surer merits of a tradition, and is able to achieve beyond them his own individuality, is the one we are safe in acclaiming as real. Mr. Flint's ranking in this light makes his position secure and the interest he offers unquestionable. Safely beyond the fickle judgment that accompanies ever-changing modes in art, his technical contribution to water-color painting gives special point to that position and to that interest.

TWO FRAGMENTS FROM THE GREEK

ALCMAN

*Asleep lie mountain top and mountain gully,
High ridge and deep ravine.
The little creeping things are lapped in slumber,
In darks of earth unseen.
The colony of bees have ceased their humming.
A peace wraps all the herds.
The monsters in the night-touched sea are silent.
Sleep stills the winging birds.*

SAPPHO

*Thus of old did the dainty feet
Of Cretan maidens in dancing pass,
Near a lovely altar to music sweet,
Pressing the soft and flowery grass.*

—CELESTE CORCORAN.

BOBS VS. KNOBS IN IMPERIAL ROME

By ERNESTINE F. LEON

"BOBBED hair has come to stay" we hear on every side. It is whispered, too, that the waist line has gone forever. On the other hand, there are rumors of a return to the hoop skirt. So perhaps even the powdered pompadour may come into its own again. Whoever stops to recall the fashions of several successive years becomes skeptical of any permanency in the feminine appearance. This is especially obvious to anyone who has dabbled in the historical aspects of dress.

With changes in dress and the arrangement of the hair, the shape of face and skull regarded as the ideal type of feminine beauty varies even among people of the same race. One of the best preserved series of feminine portraits illustrating the changes in style of coiffure is that of the royal ladies of the Roman empire. So many styles are there displayed that it is a great mistake to consider a nondescript Psyche knot as Roman, without further qualification. Portrait busts of women have been found on all Roman sites in

Europe, Asia and Africa. They have been gathered together in large numbers in the great museums of Europe and to some extent in the larger collections of antiquities in America.

The series covers a period of approximately three hundred years, from the youth of Cleopatra in B. C. 50 to the death of Alexander Severus and his mother Julia Soæmias in A. D. 235. Before the beginning of this period, with rare exceptions, women played too slight a part in public affairs to have been immortalized in stone. At the other extreme, in the late IIIrd century, unsettled political conditions and the decadence of art in general caused the

decline of portraiture. Individuality disappeared and gave way to the stiffness of Byzantine art.

I have mentioned Cleopatra as inaugurating the series of women prominent in the Roman world. Unfortunately no authentic statue of that renowned individual has been preserved. Formerly several representations of women wearing bracelets in the form



FIG. 1. THE YOUNGER AGRIPPINA. BUST IN THE CAPITOLINE MUSEUM, ROME.

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of a snake were called Cleopatra by moderns because of the romantic story of the queen's suicide, which she is said to have accomplished by inviting the sting of an asp. Ancient statues are, however, rarely found with their identifying inscriptions preserved. We must therefore depend on coins, which bear the names of those whose likenesses are stamped on them, to identify most of the sculptured portraits of antiquity. Thus by comparing resemblances we can ascertain the originals of most of the statues of members of the imperial household and of the royalty of dependent kingdoms. Busts of less august personages must in general be called simply "unknown" of a given period. The enthusiastic men of the Renaissance were, however, satisfied with nothing less than

absolute identification of the splendid portrait busts which they so joyously rediscovered on ancient sites. They referred all portraits with the same style of coiffure to the emperor or empress who showed the fashion on coins, or to well known members of the court. As a result museums until recently often possessed several busts of obviously different individuals, all labeled with the same name.

With the last quarter of a century a scientific study of ancient portraiture is correcting this absurdity.

There are a few extant coins of Cleopatra VI of Egypt, the last and best known queen of that name. The portraits do not display the profile of any ravishing beauty. This may be due in

part to the deficiency of the minter's art and partly to the fact that the queen had more fascination of manner than regularity of features. As she was thirty-nine when she died, an age at which an early maturing woman of the Mediterranean lands is far past her first youth, one is inclined to favor the latter supposition. The coins of the queen, struck when she was nineteen, show a thin face with heavy features and an aquiline nose. Her hair must have



FIG. 2. ROME WAS VERY MODERN WITH ITS "PINE-APPLE BOB". BUST USUALLY CALLED JULIA, DAUGHTER OF TITUS.

been luxuriant. The royal hairdresser combed it forward over the face, divided it into seven strands, twisted each separately into a roll, and turned the rolls of hair back, drawing them over the top and sides of the head to the nape of the neck. Here the ends were fastened into a small hard knot and tied with a fillet, the ends of which hung loose down the neck.

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In Rome itself ladies of the time seem to have followed the same mode in so far as less hair permitted it. Both Fulvia, the first wife of Mark Antony, and Octavia, the wife he deserted for Cleopatra, had coins struck in their honor at various times. Their portraits show a single strand of hair, combed forward, rolled, and then drawn back over the crown of the head. The other locks are brought back loosely over the tops of the ears, and the ends of all are gathered into the hard knot at the neck.

This style was evidently the vogue during the last generation of the Roman Republic. Portraits of Livia, the wife of Augustus, who was about sixteen years younger than Cleopatra, show a change in the style of headdress. The elaborate roll has disappeared. The hair is divided into three strands and drawn back loosely over the head and tops of the ears. Some portraits show two short "beau-catchers" on the forehead. In this case the knot of hair is formed of a braid, the end of which is divided into two curls, hanging loose on either side of the knot.

The coiffure of Livia seems to have been the fashion for about fifty years with slight variations dictated by individual taste. Julia, the daughter of Augustus' earlier marriage, is represented on coins with hair arranged in a similar manner. She affected a short curled bang and curls flanking the knot at the neck. We have no statute which can be identified as that of Julia, for after her banishment on account of her scandalous private life, all public reminders of her were destroyed. The short front hair of the fashionable younger set to which Julia belonged may have been looked at askance by those who sighed for the simplicity of an earlier day. It continued, however,

for a generation, during which the earlier austere knot of hair gave place to a loose club flanked by curls. In some cases these were worn brought forward over the shoulders (Fig. 1). This is the fashion adopted by both the elder and the younger Agrippina, respectively daughter and granddaughter of Julia, grandmother and mother of the emperor Nero. A conservative might surmise that the ladies of the royal family had curly hair, but the examples of ancient pomade jars and curling irons found at Pompeii show that at least some women of the time followed a fashion for which nature had not entirely fitted them. Moreover, the sale of false hair was an established trade as early as this period, for there



FIG. 3. THE EMPRESS PLOTINA'S STYLE OF COIFFURE WAS INDIVIDUAL.

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are several references in literature to the headquarters for this commodity at the Portico of Philippus in the Campus Martius at Rome.

Coins show the only surviving representations of the beautiful Messalina, first wife of Claudius, and of the ravishing Poppæa, consort of Nero, since the scandals associated with both of these empresses caused their memories to be removed from the public records.

A new dynasty, the Flavian, ruled Rome from A. D. 69 to 96. Rome rose anew after Nero's fire, but the head-dress of the court ladies is a development of the earlier type. The curled bang has become a froth of short curls piled row on row (Fig. 2). The ears are left visible. The back hair is arranged in a series of intricate braids resembling basketwork. No one but an aristocrat with a corps of slaves trained to dress hair and no particular occupation to make her own time precious could have displayed this fashion, not to mention the necessity of a wealth of hair which one imagines never grew on any single human head. We must suspect most of the women of fashion in Rome of wearing either a "false front" or a few braids purchased ready-made. This type of coiffure had been adopted by Julia, the daughter of the emperor Titus. An uncritical age labeled all busts showing this fashion with her name. Domitia, wife of Domitian, Titus' brother and successor, wore her back hair in the club arrangement of the preceding generation. Was she a conservative or less blessed with flowing tresses?

The reign of Domitian ended in extravagance and misgovernment. An economy program was the platform of the "good empress" who followed. Even feminine modes of coiffure lost their exuberance. Plotina,



FIG. 4. ELABORATE BRAIDS OR CURLS WERE WORN OVER THE FOREHEAD DURING HADRIAN'S REIGN.

wife of Trajan, shows the austere but not unkind face of a Roman matron of the old school. There was no clipping and frizzing of her hair. Her style of headdress seems to have been individual, for it appears only on her portraits (Fig. 3). The hair is drawn loosely from the forehead, then caught together and tied near the scalp. This long hair is rolled and the roll allowed to fall across the front of the head to just above the ears in a sort of diadem effect. Plotina must have been well endowed with wavy hair, for the locks at the back of the head fall in two loose braids along the neck. Sabina, wife of the following emperor, Hadrian, wore a metal diadem in place of the roll of hair across the front of the head with her

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FIG. 6. THE LOVELY JULIA DOMNA HAD THE THICK AND WAVY HAIR OF HER NATIVE SYRIA.

tresses drawn back and formed into a loose knot at the nape of the neck. At this time elaborate coils of braided hair were also in vogue, worn over the forehead in connection with the club of hair at the rear. Or the braids were replaced by curls (Fig. 4), probably in the case of those who had less hair. Faustina the Elder, wife of Antonius Pius, died at the age of thirty-five. A temple, still standing in part, was erected in her honor, and numerous portrait busts represent her. These show a full, handsome face (Fig. 5). The hair is parted and held over the forehead by a fillet, then braided, and the braid is coiled around on the crown of the head. This style seems to be a development of the mode of the former empress, but Faustina had more hair

to arrange. This fashion is shown only on her portraits.

At the end of the second century the vogue reverted to the simplicity of classic Greek models. Both the wife and the daughter of Marcus Aurelius wore their hair parted in the middle, drawn back over the ears, and gathered into a Psyche knot at the nape of the neck. With the downfall of Commodus, son of Marcus Aurelius, the imperial title was sold to the highest bidder, and after a series of revolutions passed to Septimius Severus, a north African, who had risen from the ranks. He had been told that a certain beautiful Syrian girl was destined to be empress of Rome. Septimius sought her out and married her. In the course of time



FIG. 7. A LATER STYLE EXPOSING THE FULL EAR. THE BACK PRESENTED A BASKET-WEAVE EFFECT.

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the prophecy was fulfilled. The lovely empress Julia Domna, or Julia Pia as she is otherwise known, was often portrayed (Fig. 6). The colossal bust now in the Vatican Museum is one of the most attractive of her portraits. This shows the heavy hair of the races of the near East. It is worn waved and parted, drawn back over the upper part of the ears, then coiled over the entire back of the head. Julia's Syrian relatives who reached royal rank show a similar coiffure. Later the hair was drawn above the ears, then down behind them, leaving them exposed (Fig. 7). The knot at the back of the head becomes a network of flat braids interwoven with ribbons, giving the effect of basketry.

After the fall of the house of Severus in A. D. 235 emperors were made and overthrown with such rapidity, or kept so busy fighting barbarians on the borders, that art was overshadowed for a time. When portraits appeared again, no longer in the round but in mosaic, rolls and knots, frizzed bands and clubs had disappeared. The simple long braids of women of barbarian tribes were the only fashion.

It seems likely, then, from the surviving portraits that the Roman women followed the fashions set by the empresses. These royal ladies were, however, no more arbitrary than our modern master hairdressers. So that



FIG. 5. FAUSTINA THE ELDER, EMPRESS OF ANTONINUS PIUS, MAY HAVE ADAPTED HER STYLE FROM THAT OF THE PRECEDING EMPRESS.

if the latter should decide definitely against the bob, we may expect it to disappear for a time, unless modern women are indeed not only politically and economically emancipated but also strong willed enough to insist on convenience rather than upon arbitrary fashion.





DESERT COUNTRY IN THE CENTRAL HIGHLANDS OF GAVDOS.

THE SOUTHERNMOST BOUND OF EUROPE

(Gavdos, the Island of Saint Paul's Shipwreck)

By DORO LEVI

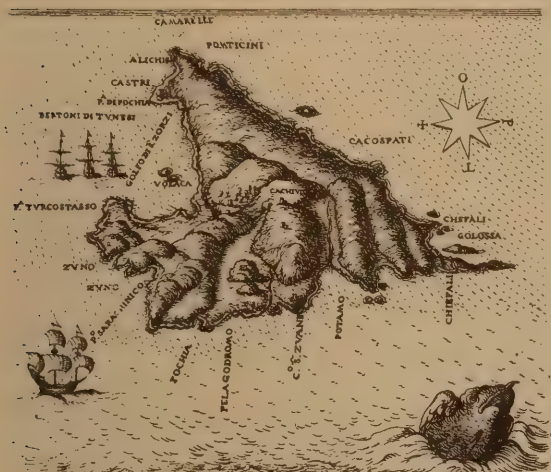
A SUBJECT of great and ever-new wonder to him whose curious mind retraces the path of remote history is the eagerness and surety with which the mariners of old, though without any of the perfect instruments acquired by modern science, and following only the shining of the stars and the whispering of the winds, launched out trustfully in their frail barks upon the vast expanse of the ocean. With just such resolution, in the first years of the New Era, there put out for Rome

an Alexandrian vessel carrying the Apostle Paul, who, persecuted at Jerusalem and Cæsarea, and not trusting in the tribunal of King Agrippa and Queen Berenice, had appealed as a Roman citizen to Cæsar Augustus. Among a band of other captives, the immortal prisoner had been brought along the shores of Syria and Phœnicia and beyond Cyprus to the coast of Lycia, whence the Alexandrian ship, sailing by Skarpanto and Crete, was to venture towards the island of Tri-

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nacria, and pass the Tyrrhene Sea to the Latin shore. A terrible storm, however, surprised the ship in the unquiet waters of the African Sea, beneath the jagged crests of the Cretan mountains.

Clauda, the Kandos of the Greeks, where the wreck took place, is a little island about twenty miles from the western coast of Crete, and is the



MAP OF GAVDOS BY BOSCHINI.

southernmost land of Europe. Apart from the foregoing passage it is known to us through the brief notes of other ancient writers (Pomponius Mela, Hierocles, and Ptolemy), through a few rare epigraphic documents, and the hurried visits of a scanty band of courageous explorers who tell us of a little city of the same name as the island on the northern coast, of a temple to Jove of Kandos on its acropolis, and of a station of Gortynian colonists, who perhaps settled on the island to administer their possessions gained from the rich Cretan centre.

The coast facing Gavdos is the wildest mountain-wall of Crete, and slopes sheer down to the African Sea, parched and barren, and furrowed by deep and tortuous ravines. Here between the

dark brown rocks, the verdant splashes of the little mountain woods, and the deep sea-green of its narrow bay, the little white houses of the market-town of Sphakia are perched picturesquely on the hillside. From this nest, without rest or stay, the intrepid mountaineers held up for long years the torch of rebellion against the fierce Turkish oppressor. The gorges between the White Mountains which unite the coast to the centre of the island, the wind-swept crest of Askyphos, saw the first bloody rout of the tyrants, and the pitiless and cruel pursuit over hill and dale of the wretched and scattered troops of Ibrahim Pasha, starving and begging for mercy.

Across one of these gorges, rendered still more impassible by the cuttings and pits hewn out by miners, passed our little band one August evening in 1926. At one point, after vain endeavours, we had to send back the mules, terrified by a jump of unwonted difficulty, and having loaded the baggage on a brave little donkey, continued our way on foot. The valley echoed with the tinkling of a thousand bells, shaken by nimble little goats and mountain sheep, whose backs looked like the track of a mountain torrent, as they scurried bleating after the impatient whistle of their hairy shepherd, who was leading them towards their fold. The ravine widened gradually and the horizon broadened above. It was already night when we arrived at the shore, and saw through the darkness the gleaming of the lighthouse of Gavdos. A few hours later, by the flickering light of two lanterns, men carried our bags across the rocks of the little harbour of Sphakia to the tiny boat which was to carry us to our goal. They might have been the dark shadows of the pirates who, centuries

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ago, made nocturnal raids upon the island.

The population of Gavdos, indeed, a branch of the ancient Doric race, left to itself throughout the troubled centuries of the Middle Ages, harried, plundered, and debased by the incursions and forays of pirates of every race, has grown gradually wilder and more degenerate till, flying the fields

boat or merchant vessel puts in to shore.

Indeed, by reason of the extreme difficulty of access, only a handful of archaeologists or scientists has ventured to cross the strait on one of the rare little Sphakiot *kayako* to explore this remote and barren island. When, towards the middle of the last century, Captain Spratt landed on the northern



CHAPEL OF SAINT NICHOLAS IN GAVDOS.

and springs of the dreaded shore, it has retreated to the barren and mountainous interior. Here are huddled the few villages which remain today. In them about fifty families at most live in extreme poverty, working just enough to procure a bare livelihood, and isolated from the rest of the world, only a few of whose ships they see pass on the horizon, save when some fishing

coast, there presented itself to his wondering gaze the spectacle of several naked men stretched at full length on the beach. At sight of this unwonted visitor they threw themselves into the water and swam to meet him, almost suggesting the behavior of Indian savages at the sight of a European explorer.

During the night the little sail



VALLEY, WITH SAND DUNES, BENEATH THE HILL OF SAINT JOHN IN GAVDOS; IN THE DISTANCE THE SMALL ISLAND, WITH REEFS, OF GAVDOPOULA.

dropped in the motionless air, but in the morning, thanks to the toilsome labor of the rowers beneath the blazing southern sun, we steadily drew near the sandy beach of the Bay of Lávraká, and saw before us a spectacle less picturesque than that other, but perhaps more heart-breaking. Near the one low hovel were seated two sallow-faced young men, who rose slowly on our arrival, and came to meet us. They were ill, and feeling their strength failing, had come here to recuperate by means of sea-bathing. Indeed, in this desert waste, near the burning gleam of the sand and the low thickets of the shore, the gentle lapping of the blue water was the only symbol of life and strength.

Nor was the provisioning of the

island any more comforting. Among the scattered population there had broken out a few days before a pronounced epidemic of typhoid. At its first attack three children had died, and two or three other persons had caught the infection beyond hope of cure. Indeed, there was no escape for the infected. There was naturally no doctor on the island, and to bring one from distant Crete was unthinkable. Even in the district round Sphakia it happened that the doctor was absent at a wedding, or for some similar reason. There were no drugs, nor any possible means of sustaining the strength of the patients. The little general store was closed because the buyers had no money to pay for their purchases. There was absolutely no coffee, no



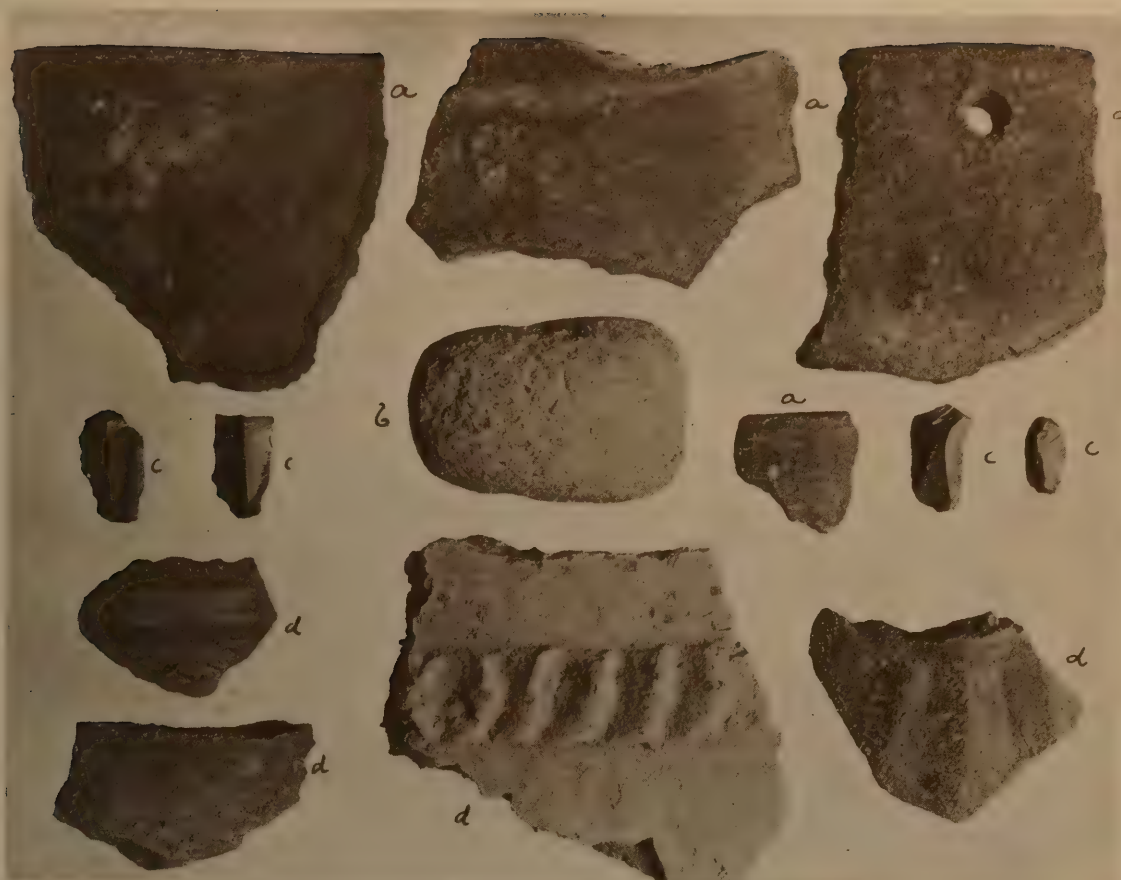
CAPE CAMARELLE IN GAVDOS.

sugar, no vinegar, no oil, no wine, no matches, no anything!

Preceded by two small donkeys laden with the baggage, our little caravan set out across the desert plain. Although the whole island at its greatest length hardly measured ten kilometres, it was almost two hours before we reached the end of the toilsome path that leads to Kastri, the tiny capital. First came a valley covered with sand-dunes, with low scrub and briars, then a house or two, a few fields, a few farm-yards. The scanty kitchen gardens yield a little lettuce, a few potatoes, and some green-stuff; but apart from corn, the staple food of the peasants, their sloth has resulted in the cultivation of barely ten vines in all the island, and about the same number of olive

trees. Here and there spring up monstrous junipers, unique in all the world, which produce a tasteless berry, the only fruit the inhabitants have. Near the village the abandoned mill stretches its motionless arms sadly into the idle air. We were given a courteous welcome to the village by three Greek policemen, the representatives of a civilisation seemingly so remote, and in their cottage were able to spread out our beds, besides finding a little ink, a candle and some oil for the lantern. From this shelter, and with the escort of our solicitous hosts, we were able to set out in all directions to explore the whole island.

The few villages of today are perched on the central and southern tableland which, toward the south, narrows to



NEOLITHIC AND MINORCAN REMAINS:

(a) Neolithic kitchen utensils; Neolithic adze; (c) Fragments of small Neolithic knives; and (d) Painted Minorcan utensils.

an acute triangle. Here the landscape is almost African, with a few lonely trees in a desert waste, and one or two low, flat-roofed houses nestling in the folds of the ground. The west coast slopes sheer down to the sea, and still bears traces of a cruel cataclysm in the reddish brown clefts of its flank, devoured by the foaming rage of the waves. So runs the line of the coast till it slopes down towards Africa at Cape Camarelle, the furthest arm of Europe, under whose vaults, worn by the waters the ocean passes in thunder, and the lonely kingfishers splash and wheel.

Yet it has not always been thus.

From the earliest times, lost in the darkness before history, small barks landed in its tiny bays, edged by jagged reefs. The best landing-place is offered by its widest creek, known today as the Gulf of Karavi, on the northwest coast. By good hap there runs down to this point from the centre of the island a fresh stream, now dried-up in the long summer months, but abundant wells may be dug in the river-bed, and the nearness of water to the surface has made possible rosy, green, and silver streaks of oleanders, brushwood, and slender poplars.

It is near the opening of this bay,

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and following the course of its laughing valley, that the remains of the oldest Ægean civilisation are scattered—that of those Neolithic peoples who, for thousands of years, sowed in patience the seed of the future Cretan culture. There are myriads of shards of the usual workmanship, their surface covered with some greasy material, polished with a spatula, and baked at an open fire. Their reds, browns, and blacks show that there must have been settlements of immense antiquity round the Bay of Karavi. These, however, become less frequent and less rich toward the other side of the island, around the harbour of Lávráka. There are, moreover, fragments of little obsidian or flint knives, a peculiar flint with black and white streaking, veins of which may be found in the island, and rich stores of undecorated throw-outs. Lastly there is an axe-head in light conglomerate, pale green with tawny graining. It is rectangular in shape, and has a curved edge, but has

hardly been fashioned on the other sides.

At various points above this Neolithic station, as in Crete and along the blossoming valley, the Minoan finds are superposed. This is a conclusion of no small importance since they are the first discoveries which attest the penetration of the ancient Cretan people to the southwest coast of Crete, where the absence of Minoan monuments among the steep rocks and impervious valleys must, therefore, be the result of a mere lack of systematic and persevering exploration. The remains of this civilisation belong to every period of its long duration, from the earliest Minoan to the latest Mycenaean and Geometrical. Among them we may mention not only potsherds, but a pair of vases found intact, a small globular vase with the high neck characteristic of the early Minoan age; a large round-bellied wine-jar with two handles resembling those of the Middle Minoan period at



(a) Ancient pitcher; (b) Ancient vessel with handles.

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Phæstuo, and a "stirrup-vase," its shoulder decorated with triangles enclosing arcs of circles of the late Mycenaean period. Half a saucer-lamp and a jug-handle in the same pale green stone as the Neolithic axe show that the Minoan period had also a native stonecraft.

After the fortunate period of the Greek invasions in the Ægean, the little company of Dorians who dared to venture out from Crete to this lonely island sought a more secure foundation for their own city on the hill of St. John, overlooking the harbour of Lávráka, the nearest point facing the shore of Crete. Unlike the other settlements in the neighbourhood and in the southernmost part of the island, the city certainly had a noteworthy development, since from the double crest of the hill it stretched along the surrounding slopes. Here, indeed, under the shadow of a huge and still-thriving juniper, Captain Spratt was able to recover the lovely statue of a woman which, by good fortune, a peasant's spade brought to light just at that time, and which he took to the British Museum. On the crest of the hill numerous cuttings in the rocks indicate the remains of large public buildings, houses, and stone cellars. Even the little modern church is built on the ruins of an ancient building, while round about there are tanks, fragments of sculpture, of bronze, and of grindstones, capitals of stone pillars, piles of shards, Geometric, Attic, and Hellenistic.

With the Greeks, even in this far-off island-city, fused their Roman successors. On the southern slopes, where the sea wind piles up and sweeps the sand dunes, and where once were houses and tilled fields and orchards, it



REMAINS OF A GIRDLE OF ANCIENT WALLS ON THE SUMMIT OF THE HILL OF KEOPHAL IN GAVDOS.

has today filled even their fair tombs, hollowed in the rock beyond round-arched passages in whose depths are the niches or shelves for the long repose of the dead. Even at the beginning of the Middle Ages it seems the island was not without importance, for a late notice tells us it was the seat of a bishop. A trace of its flowering civilisation may be seen in the few fragments of Byzantine rails immured in the bare walls of some tiny modern church as a witness to its past. Then came the rage for plunder among the Saracen pirates, and the nameless robbers and spoilers of every race.

Our little white sail bore us back across the blue waters beneath a bluer sky, though our gaze yet lingered on the crests of the hills and the valleys paling towards the horizon, where long ago the down-turned torch of that life of old was extinguished to be kindled again in other regions more burning-bright and more tempestuous. Yet surely we shall learn more of the vanished life of that lonely island. Beneath its funeral shroud some poet may catch in reverent silence the distant echo of its far-off loves, its sorrows that for so many centuries have ceased to trouble.



STILL LIFE. BY HENRI MATISSE (FRANCE).

Awarded First Prize (\$1,500) in the Twenty-sixth International Exhibition at Carnegie Institute, Oct. 13-Dec. 4, 1927.

THE TWENTY-SIXTH CARNEGIE INTERNATIONAL

By ARTHUR STANLEY RIGGS

WHEN the Carnegie Institute of Pittsburgh opened its doors October 14 upon its Twenty-sixth International Exhibition, a difference between it and its twenty-five predecessors was immediately apparent. Mr. Homer Saint-Gaudens, wishing to meet the public desire that each exhibitor be represented by more than a single canvas, accordingly invited about

a third fewer painters than usual, and asked each to send from three to five pictures. This, while it is an innovation, is merely an amplification of Mr. Saint-Gaudens's original plan. Like the late John Trask, he preferred to let the public do its own selecting and judging. By affording more means of appraising the work of each exhibitor, he has furthered this plan materially.

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Prizes and honorable mentions have, of course, been awarded by the jury, but the real feature of the Exhibition lies in something vastly more important than that.

On looking back over the history of the different Internationals,* which began in November, 1896, with an exhibition of 312 canvases, 173 of which came from abroad, one feature stands out prominently. Beside the clear value of the contact between American and European artists, there is the even more vital fact that the Carnegie Institution, by sponsoring

* ART AND ARCHAEOLOGY, Vol. XIV, No. 5-6; Pp. 301-311 and 299-300; Vol. XVII, No. 6; Pp. 263-273.

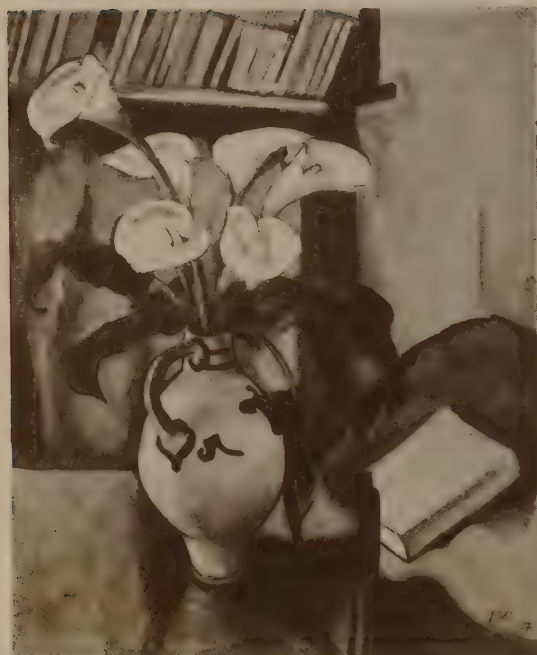
these exhibitions in the way it has done, has assumed the difficult rôle of liaison between artists and public. Spreading the facts—the canvases—upon its walls, it invites the public to express its individual tastes and to accept or reject whatsoever it will. The educational value of such a method is too obvious to require comment. What the Carnegie Institution has done each time is merely to lay before the people the whole spread of contemporary painting. That a great deal of what is exhibited is worthless and will eventually vanish, is evident from the most casual glance at any of the succeeding



MOTHERHOOD. BY ANTO CARTE (BELGIUM).

Awarded Second Prize (\$1,000) in the Twenty-sixth International Exhibition at Carnegie Institute.

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CALLA LILIES. BY MAX PECHSTEIN (GERMANY).

Awarded Prize of \$500 given by the Garden Club of Allegheny County. Twenty-sixth International Exhibition at Carnegie Institute.

exhibits. That many genuinely fine canvases have had their first American appraisalment in the Internationals, is also true. Not a few of them have remained permanently in Pittsburgh, in the hands of either private collectors or of the Carnegie Institution itself. So the philosophy of the Internationals is sound.

Exactly why some of the pictures selected were chosen, and why the jury picked them out for special honors must be explained by the jurors. It seems, from study of the photographs, that all the prize-winners have a common fault: they have to be studied to be perceived at all. There is no clarity, either mental or physical, to any of them. Conceivably the artists had ideas in mind when they painted them: but what were they? What was the preoccupation of Matisse when he painted his *Still Life*?

Was he thinking of the beauty of Nature, or was he concerned in the preciousities of his own artificial view and technique? And the Belgian, Anto Carte, with his astonishing *Motherhood*—what did he mean the beholder to understand by his mother and child, his farmer and horse, his deliberate disregard of anatomy and perspective? Was it really maternity he wanted us to perceive, with all its subtle connotations of tenderness and sacrifice, unbounded joy and recurrent pain? Or did he say to himself that he would paint such a woman, such a man, such a horse, such a house as no creator ever before devised, throw them together helter-skelter and leave the spectator



POPPIES. BY ANDREW DASBURG (UNITED STATES).

Awarded Third Prize (\$500) in the Twenty-sixth International Exhibition at Carnegie Institute.

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to puzzle out the acrostic as best he might?

Certainly, from this type of picture there is no acute pleasure to be derived through the eyes and the other senses. And what does and should art serve if not pleasure! Is not the primary function of canvas or marble or bronze to uplift by giving the beholder pure æsthetic delight? When the work serves merely to rouse the intellect, when it is an argument, whether based on logic or not, it becomes a mere *tour de force*, a thing outside the realm of æsthetics, and so—what? Before these canvases, even when understanding Mr. Saint-Gauden's daring eclecticism as already indicated, one feels himself in the presence of a purely imaginary thing, a deliberately chosen subject and selected manner. There is not only nothing of the inevitable quality successful painting always displays, but no conviction. As Mr. Kipling, with apparently uncanny foreknowledge of what we were to come to eventually, wrote many years ago, in the *Conundrum of the Workshops*—

" . . . each man
talked of the aims
of art, and each in
an alien tongue."

Perhaps the current acceptance of the painter's mannered expressionism indicates public indifference to the artist rather than to his canvases. Or perhaps it reflects a

very general public intelligence of a higher degree than is usually believed. Beyond question the general appreciation of art is growing, the public canons of judgment improving daily. But there is still a very large proportion of the people who visit the galleries and museums who feel much as does a certain American painter, now retired, who holds firmly to the belief that the present day expressionist has adopted his method and manner because he has become convinced that his ability is too slender ever to permit him to rank with the really solid and genuine masters, both past and present. In consequence, he must either abandon his art or, in sheer self-defense, adopt some means of attracting public at-



CARNIVAL. BY ANTONIO DONGHI (ITALY).

Awarded First Honorable Mention (\$300) in the Twenty-sixth International Exhibition at Carnegie Institute.

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TWO FIGURES. BY BERNARD KARFIOL
(UNITED STATES).

Awarded Honorable Mention in the Twenty-sixth
International Exhibition at Carnegie Institute.

tention. The inarticulate majority who flock to the galleries, when made articulate by cautious inquiries, evince very similar sentiments in countless instances; and the recent timing of visitors to one of our most interesting public galleries, bears out the contention that as a whole the public cares to devote very little time or thought to the bizarre and the unnatural.

In the present Twenty-sixth International, 400 canvases are exhibited.

Of this total 280 are from European countries and 120 from the United States. Sixteen nations are represented. The countries in the order of the number of paintings contributed by each are as follows: United States, Great Britain, France, Italy, Germany, Spain, Sweden, Russia, Poland, Hungary, Belgium, Czechoslovakia, Austria, Holland, Rumania, and Norway.

Three distinguished painters who died since the last International are represented this year for the last time at the Carnegie Salon—Claude Monet, the last of the great Impressionists and the man who carried Impressionism to its highest point of development; Henry Ottman, also a well-known French painter; and Ambrose McEvoy, an English portraitist of distinction.

The prizes were awarded by a jury of eight artists, presided over by Homer Saint-Gaudens, Director of Fine Arts. The members were Maurice Greiffenhagen of Great Britain, Karl Hofer of Germany, Maurice Denis of France, Felice Casorati of Italy, and Eugene Speicher, Horatio Walker, Eugene Savage and Abram Poole, all of the United States. Mr. Greiffenhagen is a member of the Royal Academy and has painted the portraits of many distinguished persons. Herr Hofer is the first German artist to serve on a Carnegie International Jury. He occupies a leading place among the more advanced artists in Germany. M. Denis is the outstanding mural painter of France, and Signor Casorati is one of the most original and talented of modern Italian artists. The American painters are all well-known in this country.

The Exhibition will continue at Pittsburgh through December 4th.

NOTES AND COMMENTS

EXCAVATIONS AT NEMEA CONCLUDED

The excavations at Nemea, conducted by the American School since 1924, were brought to a conclusion last winter in a third campaign, made possible by the continued generosity of the donors in Cincinnati, who through Professor Semple had contributed the funds necessary for the work during the seasons of 1924 and 1925. The Temple of Zeus and the Gymnasium, both of which have been mentioned in previous reports in *ART AND ARCHAEOLOGY*, were the chief objects of attention.

The whole west end of the Temple was cleared of the débris covering it, the foundations and the steps, so far as they exist, being laid bare. Digging and cleaning within the building also yielded much new information about the Temple and its predecessor. The most interesting feature here is the semi-subterranean crypt at the inner end of the cella, first discovered in 1924 and now completely uncovered—a curious "Holy of Holies" which gives the Temple at Nemea a unique place among the preserved sanctuaries of Greece. A long, narrow, sacrificial altar, parallel to the façade of the Temple, is another remarkable peculiarity.

The west end of the Gymnasium was entirely excavated and a clue to the plan of the structure recovered. It was a long, narrow building, separated into two parts by a median wall running from east to west. The southern half was probably subdivided into a series of rooms; the northern half seems to have been a lengthy hall with a central line of columns. Among the blocks used in a reconstruction of the dividing wall (apparently carried out in Roman times) is a tall pedestal of *poros* on which is still preserved the well-cut dedicatory inscription of Aristis, son of Pheidon of Cleonæ, who had set up the offering after four times winning the *pankration* in the Nemean Games. The style of the lettering shows that the victory must have been won in the VIth century B. C.

Further exploration between the Temple and the Gymnasium revealed a large rectangular building, the purpose of which could not be identified. Fragments

of an interesting inscription were found in a deep mediaeval well in this vicinity.

The remains of the Byzantine Church erected over the middle section of the Gymnasium were all uncovered, and the complete plan of the Church is now known.



NEMEA. THE THREE STANDING COLUMNS OF THE TEMPLE FROM THE WEST.

A trench dug through the middle of the Stadium showed that built seats of stone were never provided: spectators stood or sat on the sloping embankment, probably on the ground itself, or perhaps on temporary wooden stands.

On the hill of Tsoungiza a prehistoric settlement was investigated with remains of houses, pottery, etc., of all periods of the Bronze Age; and on the southern slope of the same hill the collapsed cave, which gave up such startling "finds" last year, was completely cleared. The objects now recovered include vast quantities of neolithic pottery, stone implements, arrowheads and knives of obsidian, beads of various shapes and materials, a curious carved seal of stone; and most interesting of all, a fragment of a thick skull together with some other human bones, probably the earliest skeletal remains of man yet recorded from the Peloponnesus.

CARL W. BLEGEN.

EXCAVATION OF ATHENS NOW ASSURED

It was announced by the *New York Times* of October 19, in an article five columns in length, that an American Mæcenæ who wishes to remain anonymous, has guaranteed to defray the total cost of the excavation of the agora at Athens.

This is tantamount to providing not less than two and probably two and one-half million dollars. The funds will be provided as they are required, and substantial advance payments have already been made to make possible an early beginning of the work of demolition, which will clear the ground for the preliminary investigations.

Readers of *ART AND ARCHAEOLOGY* are familiar with the general plan as previously developed by Professor Edward Capps of Princeton, Chairman of the Managing Committee of the American School for Classical Studies in Athens. Prof. Capps, with full appreciation



NEMEA. WEST END OF THE GYMNASIUM AND NARTHEX OF THE BYZANTINE CHURCH

of the difficulties and magnitude of the task of destroying the heart of the modern city to get at the vitals of the older Athens, had gone about his work with the greatest care, planning to take twenty years, if needed, to raise the more than two millions necessary, and meantime cooperating with the Greek national authorities in such a manner as to avoid many of the pitfalls likely to betray a less experienced and capable administrator. The unknown donor stipulates merely that the authorities in Athens shall give Prof. Capps and his coadjutors sincere cooperation.

As Prof. Capps was not at Princeton University when *ART AND ARCHAEOLOGY* telegraphed him asking for an authoritative statement, it is impossible at the moment of going to press to present suitable comment. It is, however, permissible to say that in certain respects the press announcements were inaccurate, and that as soon as it is proper to make any positive declaration with regard to the project, Professor Capps himself will make it through the columns of this magazine. The announcement as made in New York was not official and was not obtained from either American or Greek sources.

A CORRECTION

A friend has called attention to an error on Page 63 of the September issue, in which the statement is made that Charles III of Naples ordered the restoration of the "Lost Tombs of Canosa" in 1853. As Charles III of the Spanish Bourbons was born in 1716 and died in 1788, the author of the article has been asked to explain this extraordinary posthumous interest.

OBITUARIES

Dr. Frank Springer, president of the Managing Committee of the School of American Research, of

Santa Fe, died at the home of a daughter in Philadelphia, September 22, after a long illness. Frank Springer was born at Wapello, Iowa, in 1848, took his bachelor's degree at the State University in 1867, and married Miss Josephine M. Bishop in 1876 in New Mexico, where he made his home. Admitted to the bar in 1869, Mr. Springer soon developed an intense and lifelong interest in palæontology, and identified himself with the Museum in Santa Fe, of which he became regent. His long connection with the School of American Research at Santa Fe is well known to readers of *ART AND ARCHAEOLOGY*. His success in the law and business enabled him to gratify his scientific tastes and to give generously to the work of the School, the Museum and other institutions, and his friends were constantly surprised by new manifestations of the breadth and profundity of his knowledge, which seemingly had no limits.

Another death in scientific circles which *ART AND ARCHAEOLOGY* records with regret is that of Dr. I. M. Casanowicz, of the United States National Museum, who passed away September 26, after an operation from whose effects he never rallied. Dr. Casanowicz was born in 1853 in Russia, and educated in Basel, Switzerland, and Newark, N. J. In 1892 he took his doctor's degree at Johns Hopkins, and came at once to the National Museum as an archaeologist. He had no near relatives in the United States.

DETROIT MUSEUM OPENED

Detroit's four-million-dollar Renaissance palace housing the Institute of Arts was formally opened and dedicated Friday evening, October 7. The structure is one of the two main elements of the new civic centre, the other building already in use being the Public

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Library, directly opposite. Describing the museum, its Secretary, Clyde H. Burroughs, lays emphasis upon the inherent beauty of the structure and the skill with which the architect, Cass Gilbert, has spaced the openings. The two buildings (library and museum) occupy a site on Woodward Avenue in the exact geographical centre of Detroit.

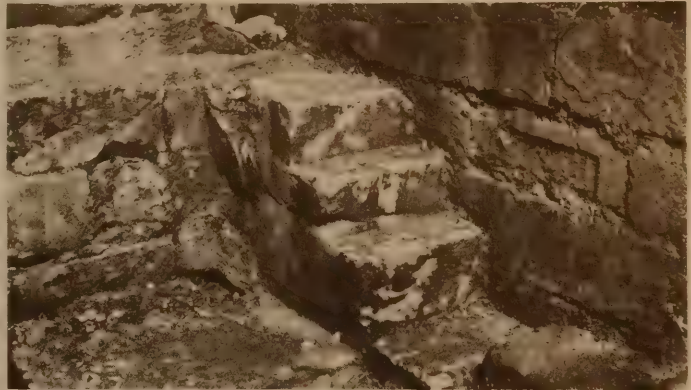
"A CRUSADERS' FORTRESS IN PALESTINE"

Under this title, the Metropolitan Museum of Art has issued a valuable and extremely interesting report of the explorations conducted by Mr. W. L. Calver on behalf of the Museum at Montfort, about half way between Tyre and Acre, and six miles from the sea. The castle was found very much as the victorious Saracens left it after the destructive siege of 1271, when they defeated the Knights Hospitallers who garrisoned it. The report is by Dr. Bashford Dean, curator of armor for the Museum. He says in part: "The outstanding feature in the present study is the evidence that the knights of Montfort were living not under conditions of stress or hardship, but on very much the same material level which they would have occupied in Europe." That condition of relative ease and comfort will come as a matter of considerable astonishment to the many who had previously believed whatever they happened to imagine regarding living conditions during this historic period. The report, which covers some 47 pages, is fully illustrated, and is on sale at the Museum. It is unfortunate that lack of space prevents adequate condensation here of this illuminating document.

BOSTON MUSEUM NOTES

The same lack of space which forbids a proper digest of the Metropolitan Museum report, also prevents more than passing notice of the October *Bulletin* of the Boston Museum of Fine Arts, the most important item in which deals at length with the discovery of the secret tomb of Queen Hetepheres I and the further tomb of Meresankh, great-granddaughter of Hetepheres I and her husband, King Sneferuw. Dr. Reisner points out in this admirably written report that several of its features are of extraordinary interest and importance. Meresankh's mother, Hetepheres II, has bright yellow hair painted with fine red lines, and is the first queen of either blonde or rufus type to be "recorded among the people of the Pyramid Age . . . 272 days (nine months and two days) elapsed between the death of the queen and her burial in the tomb. This is a much longer period than could have been required by the embalment and it is possible that the tomb itself was prepared during the time."

In this connection it is a privilege to be able to announce that Mr. Dows Dunham, one of Dr. Reisner's assistants during the excavations, and occupying a



NEMEA.

- (Top) West end of Temple from north, after being cleared.
- (Middle) Flight of steps leading down into semi-subterranean crypt of the Temple at Nemea.
- (Bottom) Foundation of the Altar, parallel to the façade of the Temple.

staff position in the Museum, will address the Archaeological Society of Washington November 16, his subject being: "Recent Excavations in Egypt." Mr. Dunham will deal at some length with the family relations of the IVth Dynasty as disclosed by the Gizeh tombs, and sketch the current work going on in the Egyptian field.

GLOSSARY

(Continued from last issue. For explanations see issue of June, 1926.)

A

As'shur: in Assyr. myth., the king and father of the gods, the "god who created himself"; probably their deified patriarch; originally a sun or heaven god, not included in the genealogy of the Assyr. pantheon because of his self-creation; developed into the deity of war as Assyria became a great military power. **Assur.**

ast: in anc. Egypt, the name of the sacred fruit of the almond tree (**amigdalus Persea**), considered one of the trees of life, on whose fruit the goddess Sofkh wrote the king's name; now extinct in Lower Egypt.

As-tar'te: in Syro-Phoenic. myth., the moon goddess, who presided over love and fertility; generally identified with Aphrodite, Selene and Artemis. See **Ashtoreth.**

As-træ'a (1) in Gr. myth., the goddess of justice, who was the last female deity to forsake the world at the close of the Golden Age; (2) in astronomy, the constellation Virgo.

A'strild: in Norse myth., Cupid, the god of young love.

As-ty'a-nax: son of Hector and Andromache, killed by the Greeks after the fall of Troy to prevent him from fulfilling the prophecy that he would restore the kingdom.

as"va-ha'dhas: in Vedic myth., the noblest sacrifice to the Supreme Being; the victim was invariably a horse, the animal most useful to man.

As'vins: in Vedic myth., the deities of twilight and dawn, from whom the Greeks are supposed to have derived the Dioscuri.

at: an anc. Eg. title equivalent to prince or chief.

At"a-lan'ta: in Gr. myth., the Arcadian princess who promised to marry any suitor who could distance her in a footrace; tricked by Milanion, who dropped the three golden-apples Aphrodite had given him, and which Atalanta stopped to pick up.

A-tar'ga-tis: in Sem. myth., the north Syrian goddess of generation and fertility, also called Derketo, identified by Herodotus with Aphrodite Urania; represented with the head and body of a woman and the tail of a fish; the centre of her worship was Askalon.

A'te: in Gr. myth., the evil goddess who promotes mischief and incites to crime.

a'tef: in anc. Egypt a title signifying sire or father;

A—crown: a symbolic diadem of Osiris and certain other gods, and at times of kings, consisting of the conical white crown of Upper Egypt, flanked by conventionalized ostrich plumes (truth) and having in front the solar disc (divinity) and the uræus serpent (royalty).

A-the'na: in Gr. myth., the daughter of Zeus and Metis; she sprang, full-armed, from her father's head with a lusty war-cry; the Gr. goddess of wisdom, strategy, advice, special guardian of the cities of Greece and patroness of the fine and applied arts; as **Pallas A—**, she was tutelary of Athens; her symbols were the owl, serpent, and her own ægis or shield bearing Medusa's head.

ath"e-næ'um: in Gr. antiquity, a temple or precinct sacred to Athena.

A-then'o-do'rus: the 1st century Rhodian Gr. sculptor and son of Agesander, noted for his participation on the Laocöon.

ath-lo'pho-roi: the Gr. name for the standard-bearers of the Eg. kings; their duty was to carry the emblems of victory before the triumphant monarchs.

ath'lo-thete: in classic Greece, one of the contestants for a prize in the festal games. **agonothete.**

A'thyr: (1) in Eg. myth., the third month of the sacred year; (2) Hathor.

at'i-my: in anc. Greece, public deprivation of civic rights, with disgrace.

At'las: in Gr. myth., the Titan who, as punishment for fighting against Zeus, had to support the pillars of the heavens on his shoulders; hence, anyone bearing a grievous burden.

at'latl: the ancient Mexican notched throwing-stick for spears, arrows, etc.

A'ton: in Eg. myth., the solar disc, whose worship was introduced about B. C. 1466. **Aten.**

A'treus (or **A'tre-us**): in Gr. myth., brother of Thyestes and father of Menelaus and Agamemnon; killed three sons of his faithless brother and served them up to him as a feast of reconciliation.

At'ro-pos: in Gr. myth., the "inflexible" one of the Three Fates, Clotho holding the spindle from which Lachesis spins out the thread of life which Atropos cuts off.

At'tis: in Gr. myth., a Phrygian youth either killed by a boar or a suicide; his spirit entered a pine and the violet first sprang from his blood; venerated as a deity of youth and vegetation, with a festival each spring to honor his resurrection.

at'tri-bute: in both myth. and art, a distinguishing sign either standing for or accompanying a figure or person, as the caduceus of Mercury, the hammer of Thor or the trident of Neptune.

a'tur: an anc. Eg. lineal measure, about equal to the stadium of the Greeks (606.75 feet).

A. U. C.: (*Anno urbis conditæ*, or *Ab urbe condita*) = in the year of the city's construction, or dating from it; used in dating events from the founding of Rome.

Au-ge'an: (1) in Gr. myth., relating to King Augeas of Elis; (2) like the A—stables, filthy; A—stables: the property of Augeas, they sheltered 3000 oxen and had not been cleaned for 30 years, but Hercules cleaned them thoroughly in one day by diverting the river Alpheus, which washed them out.

au'gur: in anc. Rome, a member of the college of diviners, religious officers whose duty was the foretelling of events by interpretation of the auspices or omens.

au-gus'tal: (1) in anc. Rome, a priest of the crossroads lares; (2) a junior officer in the army of the early Empire; (3) a priest of any one of several religious orders which held rites honoring the Julian or other subsequent emperors.

Au-gus'tus: first of the emperors of Rome; assumed the title B. C. 27. **Caesar.**

aul'lay: in Hindu myth., a giant monster with a horse's body, head and legs, the head terminating in a trunk like that of an elephant.

au'los: a clarinet-like wind instrument of ancient Greece.

Au-ro'ra: in Ro. myth., the dawn goddess, identified with the Gr. Eos, who heralded the coming of day.

Aus'tri: in Norse myth., one of the quartette of dwarfs ordered by the gods to hold up the sky; presides over the east, and hence figuratively represents that quarter.

Au-tol'y-cus: (1) in Gr. myth., the son of Hermes and grandfather of Ulysses, a master-thief who could conceal his loot by making it invisible or changing its appearance; (2) a Gr. astronomer who flourished about B. C. 330.

BOOK CRITIQUES

Notes on Greek Sculpture. By Sir Charles Walston (Waldstein). Pp. vi, 23. 3 plates, 26 figures. Cambridge University Press. 1927. \$1.25.

This tiny, but beautifully illustrated, posthumous work of the veteran scholar, who died during the past winter while cruising in the Mediterranean, had originally been prepared as two journal articles.

The first study has to do with the stele sculptured with the figure of a discobolus, found on the island of Nisyros and now in Constantinople. It is demonstrated that the athlete is rather to be regarded as a pentathlete, as he is represented leaning on a spear, while his discus stands upright on its rim at his feet. Thus two of the contests in which this competitor has shown his superiority are suggested; the other three the sculptor had to leave, perforce, to the imagination of the spectator. The date of the relief is placed by Sir Charles at about B. C. 465-455. That it might have been executed fully a generation earlier is, I think, altogether possible, if we compare its style with that of the more superior of the now famous Themistoclean reliefs in Athens. Among the many interesting, if a trifle irrelevant, observations made in the latter part of this chapter is found the contention that "the fashion of cutting the hair short must have been introduced during the second quarter of the fifth century B. C., and was certainly established about 450 B. C." The author is surely right in his expressed belief that the almost complete absence of detail that is often observed in the portrayal of the covering of the head of early male figures is not indicative of the use of a cap—as is sometimes maintained—but represents merely the blocking out of the complete shock of hair, whose details must originally have been shown in paint.

In the second article, Walston argues that a small headless statue of a woman which is today in Burlington House probably belongs to the sculptures of the Nereid Monument in the British Museum. Its provenience is unknown, but its size approximates to that of one of the smaller figures, which may have stood outside the door of the tomb or on the roof. The style of the drapery is also very similar, its tousled effect being suggestive of the action of a hurricane of wind. The under-

garment clings closely to the body; the outer robe is arranged in deep folds which are frequently deeply undercut. The excellent photographs of the Burlington statue which are provided also reveal a striking detail that the author does not mention. At a certain point on the right side of the statue the loose drapery has assumed the form of a peculiar bunch, either driven into this shape by the force of the gale which is blowing, or else held by the right hand which is now missing. A precisely similar feature appears on more than one of the Nereids, notably on the best-known and most frequently reproduced figure, whose drapery is almost driven into the skin, as it were, by the force of the blast. The occurrence of a bold and unusual effect of this sort appearing on both the Burlington marble and at least two of the Nereids would seem strongly to support the theory of their being the work of a single master, or at least executed under a common direction.

Sir Charles Walston's writings possess a value peculiarly their own. They are provocative and stimulating to the imagination; of his theories, even if the majority may eventually be proved baseless, some may very likely be destined to suggest courses of inquiry as yet untouched by scholars, whose results may well add numerous pages to the book of truth.

A. D. FRASER.

Études sur la tragédie grecque dans ses rapports avec la céramique. Par Louis Séchan. Pp. 632, 9 plates, 161 figures. Champion, Paris, 1927. Fr. 180.

This lengthy study of the influence of the drama on Greek vase-painting will be warmly welcomed. One might have expected to find in a work of this scale more new material than it contains; of the vases discussed, the bell-krater on pl. vii is almost the only piece which has not been already published. But although the author gives us few unfamiliar vases and, indeed, not many new ideas, his thoroughness, excellent judgment and lucidity lend special value to his survey of the subject as previous investigation has left it. The kernel of the work is an account of the reflections of the plays of the three great tragic dramatists which have been observed in Greek ceramic art. Dr. Séchan holds that Aeschylus, Sophocles and Euripides created the "*conscience mythique*" of

ART AND ARCHAEOLOGY

later Greece, and that most scenes of myth in Greek vase-painting of the decline are inspired more or less remotely by the drama; but he is well aware of the factors which complicate the search for the dramatic originals of vase-paintings, and the worse pitfalls besetting attempts to reconstruct plays from scenes on vases. On the way between play and painting, a myth is subject to garbling and contamination. Nor, in any case, is the vase-painter an illustrator; he is ready to take any liberties with the story that are suggested by his decorative purpose or the need to make his scene clear and telling. Most of the derivations accepted by the author are plausible; the pity is, that a connection between a vase-painting and a play, when fully established, is not as a rule very illuminating. The vase-paintings seem to tell the student of Greek drama something about theatrical costume and properties and about the relative popularity of dramatists. But the methods of the vase-painters are too capricious for their works to yield us what we should most prize, fresh light on lost plays. If no one who is interested in the problems of the lost plays can afford to neglect Dr. Séchan's work, it is not because the vase-paintings adduced by the author are important evidence, but because he has very thoroughly mastered the relevant literature (to which his footnotes and appendices are an invaluable guide) and is an excellent critic of theories.

The lavish illustrations are a great convenience. Their quality cannot always be praised but is adequate as a rule to the purpose of the book.

H. R. W. SMITH.

Life in A Man-Of-War, Scenes on "Old Ironsides" During Her Cruise in the Pacific, by a Fore-Top-Man. Preface by Elliot Snow, Rear Admiral, C. C., U. S. N. Pp. xxiv, 280. 28 illustrations. Small quarto, boxed. Houghton Mifflin Co., Boston. 1927. \$10.

Rounding Cape Horn in an icy gale, with long, mountainous seas hurling the ship back; an auction of old clothes; the dread scene of a solemn burial at sea; the sailors' substitute for whiskey, made out of *eau de cologne*; yarns on deck in pleasant weather; spunyarn philosophy and homely metaphor; in a word, a complete and perfect description of life a century ago on the finest and most noted frigate the United States ever put into the water. Leaving Norfolk April 10, 1839, the *Constitution* sailed for the Pacific station, cruised north along the

West Coast of South America as far as Payta, near the Ecuador line, and returned to Hampton Roads October 31, 1841. During this period of 535 days she put in 392 days at sea, and maintained an average speed for the 45,851 knots logged of almost five knots an hour. Compared with the floating palaces of the merchant fleet of today she was uncomfortable and slow, and balanced against our modern seagoing fortresses of the first class, only a toy.

But she was the *Constitution! Old Ironsides!* The unknown author whose original book has been so handsomely reissued by the publishers knew the sentimental value of his ship, and he has laid it out fully in this remarkable and absorbing record. It is the clear and straightforward story of American seamen under the most favorable conditions, and every boy and girl in our public schools should read it to get the strong salt tang of life in all its angles as it was lived by a hardy and fearless race who made the sea their own. There is not a dull page from cover to cover, and Admiral Snow's preface is in perfect keeping with the book itself. Not the least interesting feature is the fact that the old-time spelling and quaint diction has been preserved, the effect being that of listening in person to the Foretopman spinning his yarn with all the simplicity, good humor and frankness characteristic of the times. There is much for the technical man also in the book, and its stimulus cannot but be provocative of good in many directions. It needed to be done, especially now that the pennies of the school children have made possible the long needed restoration of the famous old sea-fighter, and the publishers are to be heartily congratulated upon having produced so admirable a book.

U. S. N. A. F.

Vorgeschichtliches Jahrbuch für die Gesellschaft für vorgeschichtliche Forschung. Herausgegeben von Max Ebert. Band II: Bibliographie des Jahres 1925 mit sechs Tafeln und einer Abbildung im Text. Berlin und Leipzig. Walter de Gruyter und Co., 1926.

The Gesellschaft für vorgeschichtliche Forschung, founded in 1925, has for its object the advancement of Prehistory in all its fields. Its Managing Committee consists of Max Ebert (Chairman), Königsberg; O. Almgren, Upsala; G. Karo, Halle; B. Meissner, Berlin; H. Obermaier, Madrid; H. Ranke, Heidelberg.

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The 344 pages of the Prehistoric Year Book form a fair criterion of the ever increasing activity in the general field of prehistory. All but 78 pages are given over to bibliography, only the more important references being accompanied by a review consisting of a paragraph or two. The other features of the volume are: an illustrated article on the excavation of prehistoric fortifications, news of a scientific and personal nature, and the index. That such a large and creditable volume is annually possible is a striking commentary on the rapidity with which our knowledge of Old World prehistory is expanding.

GEORGE GRANT MACCURDY.

Minor Prophecies. By Lee Simonson. Pp. 167. Harcourt, Brace and Co., New York. 1927. \$1.00.

This is one of those modern books of essays which undertakes to prove that the social relevance of art is the only criterion by which it can be judged. Mr. Simonson will be remembered as a pioneer in the design of theatrical scenery, and to a certain extent his essays are tintured with the atmospheric background in which he has attained his reputation. There is much of excellence in this book and some nonsense, as witness part of his essay on the libretto of *The King's Henchman*, and his phrasing of some of the chapter on "A Revolution as Curator: Moscow, 1926". It is difficult to be patient with the smartalecism of a good deal of the modern endeavor at criticism, which in attempting to look facts in the face, leans so far forward it sees only the black blur of the forest instead of the trees.

The Spirit And Substance of Art. By Louis W. Flaccus. F. S. Crofts & Co., New York, 1926. \$5.00.

This is a very interesting book by a man who shows an unusually wide acquaintance with all forms of art from the prehistoric cave-man to the modern pictures of Dr. Barnes, and who draws his examples from a wide range. A chapter is devoted to each of the arts—the dance, architecture, sculpture, painting, poetry, and music. The aesthetic types are skilfully

analyzed, and the phases and movements of art are well discussed. A section is devoted to general problems such as Tradition and Revolt, and The Relation of Art to Life. There is a good bibliography, though we are surprised in such a book to find no knowledge of Hambridge's theories; and Longinus did not write the essay "On the Sublime". This is one of the most enjoyable and scholarly introductions to aesthetics published in recent years, although the student of Greek art will not agree that polychrome effects are not pleasing. No one, however, can read Professor Flaccus' book without a new love of beauty and a keener appreciation of art of all kinds of all times.

DAVID M. ROBINSON.

The Painter's Methods and Materials, by A. P. Laurie. Pp. 250. 60 illustrations. J. B. Lippincott Co., Philadelphia. 1926. \$6.

This is the latest addition to the New Art Library, a series of books primarily for the use of art students, covering perspective, water colors, etching, landscape, and other subjects useful to both student and teacher. The author of the present volume is professor of chemistry in the Royal Academy of Arts in London. He has handled his theme exhaustively, and the work is, as he tells us, the result of a "lifetime of research and much personal experiment". He explains the methods of the ancients in mixing their pigments, and gives the different stages in development from the use of egg-yolks to oils, citing many authorities. Throughout the book the care and study Prof. Laurie has given to his studies of the reasons for the permanency of the old masterpieces is clearly evident. So scientific has this form of investigation become that it is possible to analyze the exact chemical composition of almost any work. An important chapter is devoted to the preservation of paintings, with careful instruction on cleaning, relining and varnishing. One cannot avoid the hope that some of the modern painters may not become too skilful in their knowledge of permanency. The sixty illustrations are helpful, many of them giving magnified studies of brushwork.

HELEN WRIGHT.

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LUGANO, A BEAUTY SPOT IN SOUTHERN SWITZERLAND. IN THE BACKGROUND RISES THE GRACEFUL SAN SALVATORE.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIV

DECEMBER, 1927

NUMBER 6

PREHISTORIC SWITZERLAND

By GEORGE GRANT MACCURDY

Director, American School of Prehistoric Research

THE Switzerland of today is the playground not only of Europe but also of the world. The reasons for this are not far to seek. It is easily accessible from all directions; no matter where one is in Europe, it is never far to the Swiss frontier. The country is elevated, containing the highest mountain ranges in Europe. The highest peaks are covered by a perpetual mantle of snow, the borders of which are fringed here and there by glaciers that creep down into the valleys. These glaciers feed picturesque and often turbulent streams which in turn may be transformed into lakes of surpassing beauty. Forest and field complete the picture, which is admirably calculated in summer to attract countless numbers from overcrowded, overheated, oversized, noise-burdened cities. For lovers of winter sports, Switzerland has also much to offer.

So much for present-day Switzerland. What of the past—especially of the prehistoric past? If the country as a whole differs now climatologically and in point of scenery from the countries which surround it, the difference was even greater during the Ice Age. The whole of what is now Switzerland was completely buried beneath a sea of ice, which also spread eastward over the Austrian Tyrol and encroached to some extent on northern Italy, south-eastern France, and southern Germany. I said Switzerland was completely covered, which is true to all intents and purposes, but not literally so; for certain elevated portions rose like islands above the sea of ice; but these could not have served as places of habitation for man. On the other hand, the greater part of what is now France, Germany, Austria, and Italy was free from ice and could have been—in fact, was—the abode of man. This Alpine



THE ROSEG GLACIER AS SEEN FROM ROSATSCH PEAK NEAR ST. MORITZ, ENGADINE.

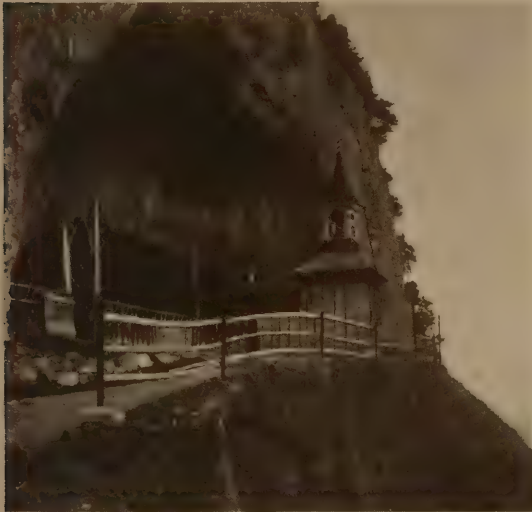
sea of ice ebbcd and flowed—there was not just one of these invasions but four at long intervals of time; and each invasion meant the desertion of Switzerland by man. He descended the Rhine and its tributaries; the Rhône afforded an outlet to the west and the affluents of the Po to the south. One must think of the Rhône glacier, at present so harmless and relatively insignificant in size, as creeping down the valley by the same name, enveloping the lake of Geneva, and extending its sweep down to Lyons in France—this it actually did at one time. Nevertheless, man did not lose his foothold over the greater part of Europe even under such inhospitable climatic conditions. Luckily reindeer were plentiful, fairly easy game, and extremely useful; every

part of the reindeer's anatomy filled some need of the hunter. The horse, red deer, mammoth, bison, and wild ox all contributed to the needs of the tribes living in Europe during the Ice Age.

Since it is obvious that man could not have lived in Switzerland during any one of the glacial periods, these must have left blank pages in the prehistory of Switzerland; moreover, glaciation would of itself tend to destroy much of the record that was left by tribes which must have inhabited the country during interglacial periods. Luckily some of the interglacial records were left in the depths of caverns and have thus been preserved to us. The postglacial chapters of Swiss prehistory are as complete as could be expected anywhere.

ART AND ARCHAEOLOGY

The oldest known records of man's presence in what is now Swiss territory belong not only to an interglacial epoch but to the last of these—the one known as the Riss-Würm interglacial. During this warm epoch, which immediately preceded the last epoch of glaciation, man left indubitable evidence of his passage in at least four different Swiss caverns: Wildkirchli, Wildenmannlisloch, Drachenloch, and Cotencher. They are all situated well



ENTRANCE TO THE CAVERN OF WILDKIRCHLI; THE LITTLE CHAPEL, WHICH GAVE ITS NAME TO THE CAVERN IS TO THE RIGHT OF THE ENTRANCE.

within the great field of ice which enveloped Switzerland during the glacial epoch and owe their preservation to their elevated positions above the highest levels reached by the ice flows and to their position inside caverns. These sites are now accessible during the summer season. Wildkirchli cavern is in Canton Appenzell near the top of the Ebenalp in the Säntis range at an elevation of 1477 to 1500 meters above sea level; Drachenloch is in Canton St. Gallen near the top of Drachenberg, at an elevation of 2445 meters; Wilden-



THE LANDESMUSEUM, ZURICH, CONTAINS A WEALTH OF PREHISTORIC MATERIAL.

mannlisloch, also in Canton St. Gallen, opens on the northern slopes of the Churfirsten at an elevation of 1600 meters; and lastly, Cotencher in Canton Neuchâtel, is situated in the Areuse valley at an elevation of 650 meters. The first three caverns were all explored by Dr. Emil Bächler of the Heimatmuseum, St. Gallen, where the collections may be seen. Cotencher was explored by Drs. H. G. Stehlin and A. Dubois and the collections found there are in charge of Dr. Stehlin at the Natural History Museum in Bâle.

These collections all tell the same story of how man lived in Switzerland during the last interglacial epoch from



THE ROCK SHELTER OF SCHWEIZERSBILD NEAR SCHAFFHAUSEN WITH THE LATE DR. JACOB NUESCH IN THE FOREGROUND.



THE VIADUCT NEAR BRUSIO, ON THE BERNINA RAILWAY CONNECTING ST. MORITZ, SWITZERLAND, WITH TIRANO, ITALY.



AN ALPHORN BLOWER IN THE BERNESE OBERLAND.



A PARTY OF CLIMBERS RESTING IN THE VICINITY OF THE DOLDENHORN, BERNESE OBERLAND. THIS IS A PEAK ACCESSIBLE ONLY TO EXPERTS.

say 100,000 to 75,000 years ago (a conservative estimate). Man fed almost exclusively on the cave-bear; in fact, the evidences that he practised a cave-bear cult go to prove that his very existence there depended on the presence of the cave-bear in sufficient numbers to keep him supplied with food. Moreover, he learned how to utilize the bones of the cave-bear as tools for skinning and cleaning skins. The proximal end of the small bone (fibula) of the lower part of the leg was particularly well adapted to his purpose, especially if fractured at an angle of from 33° to 40° . The utilized surfaces of these bone tools all bear approximately this relation to the axis of their shafts. Experiments by Bäch-

ler prove that these results can be obtained at will by the use of a certain technique, of which the cave-bear hunter was obviously master. Thirty-six implements of the pattern in question—some much worn through use and some entirely unused—were found carefully stacked on one flat stone in the cavern of Drachenloch.

Lack of suitable local raw material no doubt accounts in part at least for the paucity and crudity of the stone implements left by the cave-bear hunter. At Wildkirchli and at Wildenmannlisloch, use was made of local quartzite which the toolmaker found in both cases in the valleys some hundreds of meters below the entrances to the caverns in question. The stone



THE CASTLE OF VUFFLENS, ABOVE MORGES ON LAKE GENEVA, IS AN ANCIENT STRONGHOLD SAID TO DATE BACK TO THE TIME OF QUEEN BERTHA, WIFE OF RUDOLPH II. (912-937 A. D.).

implements from Drachenloch are of local limestone. At Cotencher, which is at a much lower level than the other three caverns and where the cave-bear hunter still lingered after he was compelled to retreat from central Switzerland because of the oncoming Würm glaciation, the stone industry is of greater variety and shows an improved technique. The cruder tools are made of the same quartzite that was employed at Wildkirchli and Wildenmannlisloch. In addition one finds implements made of a whitish quartzite of better variety, also a few made of flint.

Man had retreated not only from Cotencher, but also from the whole of Switzerland before the last Glacial

Epoch reached its maximum and put an end to the first chapter of Swiss Prehistory. During what is called the Middle Palæolithic Period and the greater part of the Upper Palæolithic Period, Switzerland was about as inaccessible to Neandertal man and the early Cro-Magnon races as the North Pole is to us of today; no relics or stations have as yet been discovered that could be considered as belonging to the Mousterian, Aurignacian, or Solutrean Epochs. However, during the close of the succeeding Magdalenian Epoch, the great Alpine ice sheet began to shrink perceptibly and its retreat was closely followed by the advance of the Magdalenian hunters, who left camp sites in more than a score of

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places within, but near the frontiers, of what is now Switzerland. The best known of these are the cave of Kesslerloch and the rock shelter of Schweizersbild, both in the Canton of Schaffhausen. Recently Dr. Tschumi of Berne has been exploring Moosbühl, a Magdalenian station in a *loess* deposit not far from Berne.

Representative collections from Kesslerloch and Schweizersbild may be seen in the Landesmuseum, Zurich. Unfortunately for Switzerland, the significance of some of the treasures of Magdalenian art found in Kesslerloch was not appreciated at the time of their discovery and they were sold to the Rosgarten Museum in Constance. The

celebrated "browsing reindeer" engraved on reindeer horn is an example.

At the beginning of the Neolithic Period, Switzerland was practically as free from ice as it is at the present time. But glaciation had left its indelible mark on all the ice-free portions of the country. The presence of lakes is a characteristic of glaciated areas and Switzerland is no exception to the rule; her lakes are celebrated for beauty as well as in point of numbers. With the growth of dense forests which in time repossessed the areas that had been buried under ice, habitations along the fringes of the lakes had the double advantage of being well lighted by Nature and provided with a ready-to-



THE HARBOR OF GENEVA PRESENTS A SPECIALLY ATTRACTIVE PICTURE IN SUMMER. THE FAMOUS BREAKWATER FOUNTAIN, WITH A JET 295 FEET HIGH, PLAYS ON SUNDAYS AND HOLIDAYS.

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REMAINS OF PREHISTORIC LAKE DWELLINGS AT COUR, NEAR LAUSANNE, LAKE GENEVA.

hand water highway. These and other considerations gave rise to the pile-village mode of life, a custom which was widely distributed over Europe during the latter part of the Neolithic Period and the Bronze Age that followed. The principal center of this type of culture was Switzerland and the adjacent countries. The pile-

greater in size than had hitherto been supposed.

Pile-villages of the Neolithic Period are nearer the shore than those of later date. The stations are often above the water level during dry seasons or periods; at such times the piles are visible and resemble blackened tree stumps. On the other hand, pile-

dwellings were quadrilateral in shape and often grouped in villages of considerable size. Several hundred pile-village sites have been discovered in Switzerland alone since the exceptional drought of 1853-54 brought the first one to light.

The recent drought of 1920-21 offered unusual opportunities for the exploration of pile-villages. The waters were so low that stations previously described as isolated and separate units were found to be connected, proving the existence of pile-villages much



NEOLITHIC PILE VILLAGE OF AUVERNIER, LAKE NEUCHÂTEL. (PHOTOGRAPH TAKEN IN 1880.)

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village sites of the Bronze Age are practically always under water. This difference of position is due to the fact that the driest period of postglacial times was contemporaneous with the Bronze Age. In both cases, the situation is such as to favor the preservation of practically everything that was left by the lake dwellers—even to wooden objects, textiles, and the seeds of plants.

lithic lake-dwellers developed the textile art to a high degree; they knew how to decorate their cloth with embroidery, conventional designs being employed for the most part. They were also adept in the flaking of flint as exemplified by the flint blade from the pile-village of Concise (Neuchâtel). This exceptional piece, which is 35 centimeters (13.8 inches) long with uniform



BERNE, THE CHARMING SWISS CAPITAL, WITH ITS GLORIOUS OUTLOOK ON THE ALPS.

Among the better known Neolithic pile-villages there should be mentioned Auvernier, Bevaix, Concise, Cortaillod, Font, and St. Aubin on Lake Neuchâtel; Chavannes, Lüscherz, Möri-gen, Sutz, and Vinelz on Lake Bienne; Obermeilen on Zurich Lake, Moosseedorf (Moossee), Greng (Morat), and Robenhausen (Pfäffikon). The Neo-

lithic lake-dwellers developed the textile art to a high degree; they knew how to decorate their cloth with embroidery, conventional designs being employed for the most part. They were also adept in the flaking of flint as exemplified by the flint blade from the pile-village of Concise (Neuchâtel). This exceptional piece, which is 35 centimeters (13.8 inches) long with uniform

width of only 2.5 cm. (1 in.), was employed as a sickle. Neolithic houses were built not only on piles over and near water but also on moors without the pile substructure. The walls were composed of upright slabs. The ground plan was rectangular; it was divided into a rather large uncovered platform, a small combina-

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tion work room and kitchen with hearth and hand-mill, and a combination living and bedroom with fireplace, loom, beds, etc. The two rooms were covered by a high-gabled roof with single ridgepole. The walls inside were plastered with clay and the chinks between the slabs on the outside similarly filled in. These structures were built of oak, beech, and birch. Use was made of birch-bark in a number of ways—as carpeting for floors and especially as candles. The same kind of candle, consisting of rolled birch-bark, is still used in some parts of Spain.

The Bronze Age builders introduced a new style in architecture; their dwellings were of the log-cabin or block-house type. The well-known Bronze Age stations include: Morges on Lake Geneva; Auvernier, Corcelettes, Cortaillod, Bevaix, Hauterive, Montbec and Thièle (Neuchâtel); Mörigen (Bienne); Alpine Quai and Wollishofen (Zurich); and Greng (Morat).

Pile-villages have yielded much evidence bearing on the domestication of animals and plants. The list of animals includes the dog, two varieties of ox and of pig, and one each of the goat and sheep. The Bronze Age witnessed the

introduction of several new species or varieties. The new elements include the horse, two new varieties of dog, and one new variety each of goat and sheep. Swiss pile-villages have also yielded about 170 species of domesticated plants, many of which date back to the Neolithic Period. Three varieties of wheat and two of barley were cultivated. The principal Neolithic textile material was flax; wooden in-



THIS BEAUTIFUL HOME RICHLY DECORATED WITH SGRAFFITI STANDS AT ANDEER IN THE CANTON OF THE GRISONS.

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struments for breaking and wooden combs for combing flax have been reported from a number of Swiss stations. Hemp was unknown.

While the pile-village was dominant during the Neolithic as well as the Bronze Age, there were also land habitations. With the introduction of iron about 900 B. C. the scene changed, and all the pile-villages were abandoned for land habitations. The first half of the Iron Age, known as the

Hallstatt Epoch, continued until about 500 B. C. While inhumation of the dead was still practised, incineration came to be more and more the vogue. Relics of this epoch are found in tumuli, some of which have yielded characteristic burials. Remains of a chariot with iron wheels, of two bronze fibulæ, a clay vessel, and a remarkable vase of bronze were discovered in 1851 in a large Hallstatt tumulus at Grächwil, parish of Meikirch (Berne); here the

incineration sepulture was encountered at a depth of 2 meters (6.5 ft.). The bronze vase, which when found was full of ashes, is now preserved in the museum at Berne. The principal ornament, which rests on the shoulder of the vase, represents a winged female divinity evidently of Asiatic origin.

The best collection from Swiss stations of the Hallstatt Epoch is to be found in the Landesmuseum, Zurich. Visitors to this museum should not fail to visit the "Schatzkammer" in order to see the golden bowl found near Zurich in 1906. This large bowl—of pure gold—weighs 910 grammes (ca. 29.2 ounces Troy); it had been deposited in an inverted position on a flat stone and covered by means of a pottery vessel (also



THE DORNACHERHAUS IS ONE OF THE FINEST SPECIMENS OF THE MANY BEAUTIFUL PAINTED HOUSES IN OLD LUCERNE.

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inverted), presumably a caché or hoard, since nothing suggesting a sepulture was found there. On the mammilated field, one can distinguish four figures of the sun and four of the moon (crescent), likewise animal representations; the bowl apparently had to do with some ritual.

If the collections at Zurich are indispensable to students of the early Iron Age in Switzerland, the same is true of Neuchâtel to students of the latter half of the Iron Age, known as the Epoch of La Tène. The type-station of the epoch, La Tène (meaning shallow) is situated at the eastern end of Lake Neuchâtel and on the south bank of the river Thièle. Important engineering works carried on from 1868 to 1881 resulted in lowering permanently the water level of the lake by 2 meters (6.56 ft.); this brought the site above water level and facilitated the excavations. It is estimated that some 2,600 important objects from this site have

found their way into various Swiss museums, principally the one in Neuchâtel. Weapons predominated; this fact, linked with the strategic position of the place, the absence of evidence suggesting a place of manufacture, as well as the absence of female apparel and of objects pertaining to family life, led Vouga to the conclusion that La Tène was a fortified emporium occupied by the military.

The average visitor to Switzerland thinks of it only in terms of unsurpassed hotels and scenery; he should also learn that the same is true of her museums — especially those which house prehistoric and historic collections. Mention has already been made of Bâle, Berne, Neuchâtel, and Zurich. To this list there should be added Bienne, Bellinzona, Geneva, Lausanne, St. Moritz, and St. Gallen. The latter is a city of not more than 60,000 inhabitants, yet it can boast of three important museums, in two of which—



LITTLE GIRLS OF THE LÖTSCHEN VALLEY, IN COSTUMES IDENTICAL WITH THOSE WORN BY THEIR MOTHERS.

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Heimatmuseum and Historisches Museum—there are valuable prehistoric exhibits.



A GODFATHER IN THE LÖTSCHEN VALLEY, WITH HIS QUAIN'T GIFT TO HIS FUTURE GODCHILD—A LOAF OF BREAD IN CAKE FORM.

[Editor's Note: Because of the pressure upon our pages it was impossible to include with this remarkable article six photographs of unusual interest made by Dr. MacCurdy himself, showing perfectly the methods followed in subaqueous excavations at Cortaillod on Lake Neuchâtel by the American School of Prehistoric Research, and various prehistoric sites in Switzerland, Germany and Spain. These important illustrations will be found well reproduced on pages 76-77 of Vol. XXI, No. 2, of ART AND ARCHAEOLOGY, issued in February, 1926.]



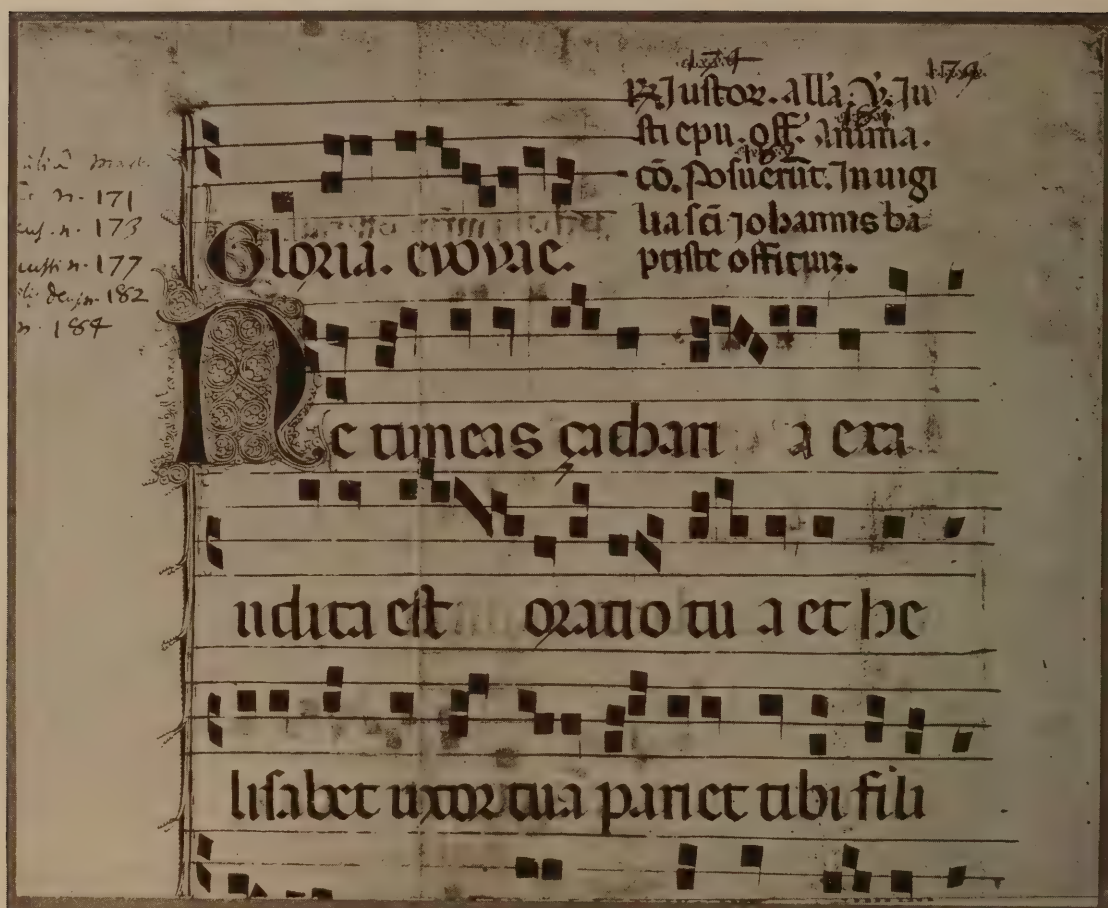
A GIRL OF APPENZELL, DRESSED IN THE PICTURESQUE, AND BY NO MEANS INEXPENSIVE, GARB WORN BY THE MAIDENS OF THAT CANTON ON A SUNDAY.

THE BRONZE AGE: TO RODIN

By O. DIMOCK WELLS.

*The Age of Bronze,—a naked, god-like man,
He stands incarnate of awakenings,
With young face reaching upward for the light,
And eyes first blinded by the fierce white wings
Of Beauty, after centuries of night.*

*What hand divine was this? What human brain
Conceived this form, immortal as the day?
Ah, great Rodin! Thine was a holy trust,—
To take and mold the sterile pagan clay,
And forge a soul within the dreamless dust.*



A LEAF FROM A GREGORIAN HYMN OF ABOUT THE XVITH CENTURY, OWNED BY THE AUTHOR.

THE DEVELOPMENT OF MUSICAL NOTATION

By CARL G. SCHMIDT

THE rise and development of music depends so much upon music notation that even a slight knowledge of its changing character may be of general interest. In ancient times music was so simple that often it was not written down at all, but was transmitted from one person to another through generations, as much folk lore has descended to us. The Greeks used

the letters of the alphabet in designating various pitches.

Between the seventh and ninth centuries a system of shorthand called neumes came in use in an attempt to record or visualise music. These neumes were simply certain dots, dashes or curved lines indicating the rising or lowering of a melody. They were used in writing church music

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Our present clefs F, C, G, were gradually developed from the letters F, C, G, as follows:

CLEFS	XIII CENT	XIV CENT	XV CENT	XV CENT	XVI CENT	XVII CENT	XIX CENT
F clef	F	F	F	F	F	F	F
C clef	C	C	C	C	C	C	C
G clef	G	G	G	G	G	G	G

DEVELOPMENT OF THE CLEFS

It was not until the twelfth and thirteenth centuries that any attempt was made to measure notation; then came substitution of white notation with its diamond-shaped notes which took the place of neumes; but notation as used today was not perfected until the eighteenth century.

The number of lines has grown from

one red line to eleven black, divided into two staves for the sake of convenience, and a short line—middle C—left between the two.

The printing of music from movable type began about the sixteenth century and the introduction of engraved music about a century later.

The next important step was the designation and development of rhythm, which consists of a series of pulsations for each measure. It is indicated by a measure-sign such as 2/4, 4/4, 6/8, etc., showing whether the pulses be strong or weak, and the kind of a note used to indicate the pulse or beat; as 

These are divided by bars, or perpendicular lines drawn across the staff to divide the music into measures, as follows:  etc.



DID THE CYRENE VENUS HAVE BEAUTIFUL OR UGLY FEET?

Through the courtesy of Professor H. Rushton Fairclough, former editor of ART AND ARCHAEOLOGY, we are able to reproduce the subjoined extract from Dr. Clelia Mosher's recent admirable volume, *Personal Hygiene for Women*. Writing of the rewards of physical fitness for her sex, Dr. Mosher refers to Prof. David M. Robinson's criticism of the Cyrene Venus in the March, 1915, issue of this magazine, and comments on the female foot in general:

"D. M. R., writing in ART AND ARCHAEOLOGY, says: 'There is so much life in the Cyrene Venus and the marble is so much like real flesh that one can almost see the muscles under the epidermis. It is this miracle of form which makes it possible that this is an original Greek work despite the large and rather ugly feet.'

"One may raise the question whether the feet are unduly 'large and rather ugly.' I have no memory of thinking so when I saw this beautiful statue in the National Museum in Rome, nor does the Alinari photograph of the original statue show that the feet are ugly and too large. Certainly they do not resemble the modern feet, but we cannot therefore condemn them as

unlovely. The modern foot, encased in its leather shoes, has no fat on it below the line of compression, and our eyes are accustomed to this abnormally slender foot; but we do not call the baby's foot ugly, with its arch filled with fat; why should we call the feet of this Venus with their low arches, strong muscles, and rounded contours ugly? Are we not in such criticism substituting what we are accustomed to see for the really beautiful? If the question of whether this beautiful Cyrenian Venus is of Greek origin rests solely on the contours of the feet, it would seem possible, from their beautiful unspoiled condition, to accept this as the work of a Greek artist, accustomed to see the human foot in its natural state.

"The modern college woman, with her physical activity made possible by her unrestricting dress, is a much more normal and beautiful human being than the woman of the Victorian period. Not infrequently one sees in the examining room figures quite as beautiful as this Cyrenian Venus. Here, too, the criticism of this modern woman is the fact that she has ugly feet, the result of distortions brought about by the modern shoe.

THE EARLY MASTERS OF BOHEMIA

By ZDENEK FIERLINGER

Czechoslovak Minister to the United States

THANKS to the effort of the Prague Society of Friends of Art, light has been thrown on an important chapter of the history of art which to even well-informed connoisseurs has been until quite recently only partly known, and that especially from some of the paintings existing in Germany which represent only fragmentarily the great Czech art of the fourteenth century. The work undertaken by enthusiasts such as Zd. Wirth, A. Matejcek, V. Kramar, the Director of the Prague National Museum, and others, has given results surprising even to those who are familiar with the great and productive period of Czech history extending from the reign of John of Luxembourg through the Hussite Wars up to George of Podebrady and Vladislav II. This period covered two centuries (1310-1516), during which Bohemia assumed political and cultural leadership in

central Europe, and gives evidence of sturdy and undaunted spirit and vitality. This glorious epoch witnessed the foundation of the Charles University in 1348 and the construction of the Cathedral of Prague by Mathew d'Arras, who was invited by King Charles to Bohemia from Avignon.

The indomitable spirit and religious fervor which characterized Bohemia at this time, and which gave to the Czech nation John Huss and Chelcicky—founder of the Bohemian Brothers—and which stirred the conscience of the world, corresponds to spontaneous outbursts of creative genius seeking for self expression and to great achievements in the domain of art in just the same way that Francis of Assisi meant a new impulse to art in Italy. It must be admitted that this field in Bohemia had been already fertilized by long Romanesque tradition and by outside influences



THE VIRGIN FROM VLODNO, BOHEMIA, NOW IN THE KAISER FREDERICH MUSEUM AT BERLIN.

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coming from all directions. It was thus prepared to yield a rich harvest.

There could have hardly been at that time any direct impulse coming from the East, from the decadent Byzantines, and it may be presumed that the early Bohemian leaned more or less towards the Burgundian school. However, the manifold inspirations emanating throughout centuries from the eastern center of civilization were gradually reaching central Europe by the direct way of the Balkan peninsula as well as through Spain, France and Germany. Accordingly we find Byzantine elements not only in the Czech

primitive architecture but also in its early masters.

In this connection it is not without interest that in the ninth century two monks, Cyril and Methodius, coming from the East, had already brought the gospel and the alphabet to the Czechs. We can assume this might have affected the first literary attempts, the way of thinking and the sentiments of the Czech people conserving always a decidedly Slav tinge. The direct and more active influence of France, however, due to dynastic relationships, predominated later on and gave especially to Czech Gothic art its stimulus.

Bohemia being situated right in the center of Europe, can symbolically be called its heart. In fact, it has always reflected all the intellectual and spiritual currents which stir the Continent. We find at any time the mind of the Czech people accessible, sensitive and adaptable to all sorts of outside influences, as if it were conscious of its quasi-anatomic functions. The sudden and resolute reception of the ogival style shows how quickly Bohemia adapted itself to the West. At any point in its history up to recent times we can discover that the same acquisitiveness and eclecticism has been characteristic of the



THE ANNUNCIATION, BY THE MASTER OF VISEBROD.



ALTARPIECE BY THE MASTER OF VISEBROD AT ZATON, SOUTHERN BOHEMIA.

Czech mentality throughout the ages. The early Gothic which suddenly invaded Bohemia is free from any Romanesque reminiscences, although Romanesque architecture seemed solidly implanted there up to that time. The reign of Charles IV (1346-1378) is the most important period in Czech mediæval architecture, and the master from Avignon was soon followed by a pleiad of independent Czech Gothic builders

such as Peter Parler and Mathius Reisek. These men, however, were not pure imitators of the Avignon master, but created independently a new post-Gothic style reflecting the *genius loci*. The ogival style was submitted to a further transformation after the Hussite War during the reign of Vladislav II, with whose name it is customarily associated. An outstanding monument of great beauty due to that period is



ST. VITUS, BY THEODORICUS PRAGENSIS, AT CASTLE KARLSTEIN.

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the Cathedral of St. Barbara at Kutna Hora. It is a remarkable specimen of pure Czech Gothic.

Corollary to this sudden development in the art of building, Bohemia produced nameless geniuses who in more intimate ways reveal to us the purity and intensity of the religious and artistic feeling of the time. The first steps in the art of painting had been made in the linear style which we find in numerous frescoes, such as those at Jindrichuv Hradec (1338) as well as in book decorating, which seem even at this early date to have had a long tradition. The *Passionale* of the Princess Kunigund (1314) and the Velislav Bible are among the most beautiful works of that time and remind one strongly of the art of the early French illuminators. Since at this period the austere Gothic form and the linear style clearly dominated technique in color, we can judge that there had been thus far no communication with the Tuscan school.

In the first decades of the reign of Charles, however, we find a sudden development which displayed a remarkable affinity with Italian art. The author of the cycle of the nine paintings at the monastery of Visebrod displays a manner indicating at least an indirect knowledge of Italian art, although his formal conception and Gothic naturalism remain deeply enrooted. The presence of Byzantine elements, e. g., the disposition of planes, the golden background and other details, tell of various influences. However, the author of this Visebrod cycle, in continuing the tradition of Czech illumination, created a great masterpiece which can be compared with the best of that time and in which he consolidated all the influences which had acted as a stimulant on Bohemia. To the school he



PANELS BY THEODORICUS PRAGENSIS, FROM THE ALTAR OF THE CHURCH AT ROUDNICE, BOHEMIA.

represented are ascribed paintings scattered all over Bohemia as well as some paintings in the Kaiser Friedrichs Museum in Berlin and the three great panels of the altar at Thorn.

Another great individuality is Theodoricus Pragensis, the court painter of Charles IV, whose works adorned especially the castle Karlstein. His portraits tell of a quite unusual realism and individual conception.

The culminating point of early Czech art was attained by a school of great



THE VIGIL, ON MT. OLIVET, WITH THE SLEEPING DISCIPLES, BY THE MASTER OF TREBON.



PANELS BY AN UNIDENTIFIED MASTER OF THE SCHOOL OF TREBON, PAINTED BEFORE THE HUSSITE WAR IN THE REIGN OF VLADISLAV II.

vigor which centered around the author of the altar at Trebon in southern Bohemia. All the works ascribed to this school show a great step toward a solution of the problems of plasticity and an organic union of the principal elements of pictorial art. The means of expression are extraordinarily rich and abundant, and the background is already filled in with landscapes and other details giving depth to the picture. The school of Trebon abandoned the mediaeval tradition and prepared the way for the great master of the fifteenth century. It surpassed by far anything existing at that time in Central Europe, and if it could not attain quite all that was possible to the Flemish masters of the fifteenth century, this was due to the limited material means at its command, the technique of oil painting not yet having reached Bohemia. The influence of the master of Trebon did not remain limited to Bohemia but spread through-

out Central Europe and can be traced in all the more important works of the fourteenth and fifteenth centuries which have been preserved to our days. His school was responsible for the formation of new artistic centers which sprang up everywhere in Bohemia on the foundations laid by the old Czech school. This was especially true in Silesia, where we find many paintings betraying the same influence. Unfortunately, many creations of art were destroyed in the seventeenth century during the Thirty Years War, which made out of formerly flourishing and prosperous countries a depopulated graveyard. What has been almost miraculously preserved tells us of a highly developed original art, and it is to be hoped that the creative genius of the Czech people, having shaken off the shackles hampering its free development through centuries, will come to new life and bear rich fruit



COMALCALCO RUINS, TABASCO. TOMB. STUCCO FIGURE NO. 3.
SOUTH WALL.

MASTERPIECES OF MAYA ART

THE TOMB AT COMALCALCO IN THE STATE OF TABASCO, MEXICO

By FRANS BLOM

NOT long ago the report of the First Tulane University Expedition* was published, and among the vast amount of new archaeological and ethnological material presented therein, one discovery in particular stands out because of its artistic beauty: the stucco figures on the walls of a tomb at the ruins of Comalcalco.

These ruins have long been known to the explorers of the Maya country, and were first described by the French traveler Desiré Charny who visited them in 1880.

He gives a very eloquent description, speaking of temples three stories high and using the word "immense" at every opportunity.

It is not so much the size of the pyramids and temples which is remarkable, as the fact that these structures are all built of burned brick: the only such structures still found standing in the whole of the Maya area, if not in the entire Americas, North, South and Central.

These bricks are only about two inches thick, but reach to as much as 3-4/10 feet long by 1-7/10 feet broad in size. They were burned in open fires, not in kilns, as they all have a black stripe inside, showing that they were not baked through.

Stumbling up or sliding down the steep sides of pyramids and mounds we would often kick a brick loose, and as often as not discover an incised drawing on one of them, crudely represent-

ing warriors, the head of the Sacred Serpent, or imitations of Maya hieroglyphs.

One could not help but imagine that the brick makers of the Maya took pleasure in imitating the work of the great artists of their day, or were amusing themselves by making caricatures of their bosses. The drawings on the bricks made one think of drawings made by our own boys on school walls: caricatures of the teacher, and the like.

Brick was piled upon brick at Comalcalco to build the main acropolis—115 feet high and 575 feet long at its eastern base—and laid in mortar made from burned oyster-shells. At a short distance to the east of the ruins is a big lagoon, full of oysters, where the ancient builders got their raw material.

On the top of the acropolis are many temples, and these were all measured and photographed by the Tulane explorers. Many other temples and mounds were mapped, such as the northern temple square, oriented to the cardinal points, and facing east so that the Maya priests might observe the rising sun, and give it proper worship.

All our work had been finished. We had drawn ground plans and sections of the temples, made a general map of the ruins, taken notes on art and construction. It was late in the afternoon and we were ready to leave Comalcalco the next day. Only a small ruined room remained to be placed on the general map. This room lay hidden by thick undergrowth, on the western slope of the Palace mound quite near

*"Tribes & Temples." A record of the expedition to Middle America conducted by the Tulane University of Louisiana, 2 volumes, 1926-7.



CAMALCALCO RUINS, TABASCO. TOMB. STUCCO FIGURE NO. 7.
EAST WALL.

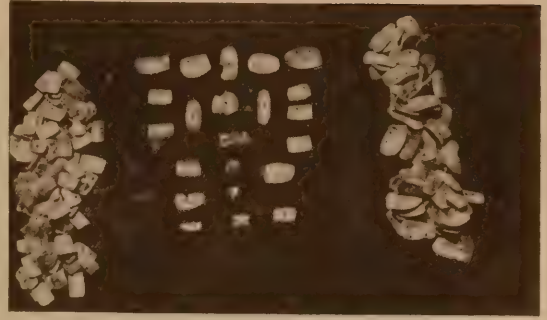
ART AND ARCHAEOLOGY

Temple 2. It was a small room, probably an old burial place. Most of it had fallen in, and what was exposed did not appear to be of great interest. "Brick clad with stucco. Ceiling of room and some of east wall exposed. 1.75 meters long and 1 meter broad. Nothing much to note." That is how the notebook runs.

The sun was standing low, and its rays fell on the east wall of the room. "What was that on the walls—some stucco ornaments?" Eagerly we scraped away a great mass of fallen leaves and dirt. The feather ornaments of a helmet appeared, then a face, all modeled in stucco low relief. More feathers, and part of another face. After all, we had not finished our work at the ruins. Here before us was a burial chamber with delicately modeled figures on its walls. We must certainly clean this out before leaving. Thrilled with what lay in store for us we rode back to the town through the short tropical dusk.

Early the next morning we were ready. Only five Indians were employed, as there was not much room in the narrow chamber. Our excitement seemed to communicate itself to our Indian workmen. With the greatest care they removed dirt and stones, and by noon we had exposed the upper part of nine figures, three on the south, three on the east, and three on the north wall. The entrance to the chamber had been from the west, and on this side we found the blocked door. These nine delicately modeled figures in low relief are some of the finest examples of art yet found in the Maya area.

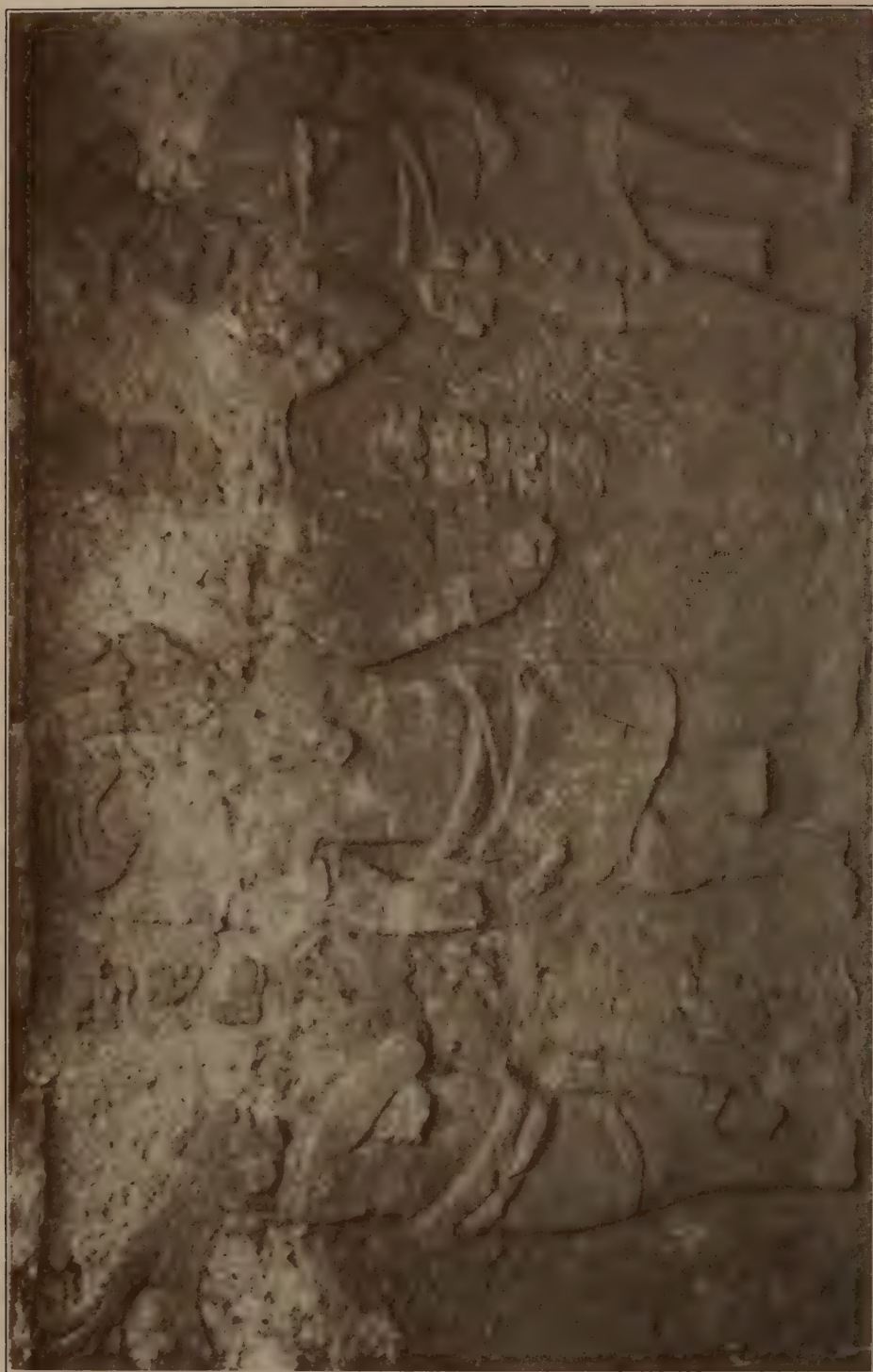
By noon the next day the small chamber had been cleared. We had reached its highly polished red cement floor. On it stood four low pillars built of brick, and from the dirt around



SHELL NECKLACE, COMALCALCO TOMB, TABASCO.
DEPARTMENT OF MIDDLE AMERICAN RESEARCH.
TULANE UNIVERSITY OF LOUISIANA.

these we extracted a large amount of clam-shells, all squared and filed, and with two holes in each for suspension. They had once formed part of a necklace worn by the noble or high-priest who had been laid to rest in the chamber. All these shells had been painted with a red earth. Some fragments of human bones were also found, and these, too, were covered with the same red substance. Whether this is a case of secondary burial with painted bones, or whether the red color came from the great amount of shell ornaments found all over the floor of the grave, we were not able to judge.

It looked as if a wooden slab had been placed on the pillars on the floor of the chamber and the body laid on this table. Due to moisture percolating through the walls and ceiling of the chamber, all had decayed except the shell ornaments and a few bits of bone. Around the burial table stand the nine figures. Every one is different from the other, every face showing character. No doubt they are all portraits. They may be a picture of the dead ruler and his foremost court attendants and servants. It is distressing to have to refer to them by numbers. One is tempted to give them names and to try to imagine their lives. Bishop Landa tells us that the rulers of Yucatán, at



COMALCALCO RUINS, TABASCO. THE THREE FIGURES ON EAST WALL OF TOMB.

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the time of the Conquest, kept troupes of actors and jesters. Was the hunchback portrayed on the wall the court jester, grown sorrowful, now that his chief had died? The feet of all the figures have been done in a conventional way, the loin cloths with more care, and the faces with a rare mastery of modeling. No doubt the Maya artist knew the full value of the shadows thrown by the relief, and utilized this to give expression.

In this small chamber we stand before the best stucco work yet found in the Maya area. Even the fine stucco figures in Palenque do not reveal such mastery and freedom of line.

Both the figures and the walls of the tomb were painted the same deep red color as the floor.

When the tomb had been cleared we spent a day in cleaning these magnificent figures carefully with soft brushes and filling all cracks with cement so that they would be protected against destruction by the elements. The Municipal President of Comalcalco, Don David Bosada, was fully aware of

the artistic and historical value of our discovery, and at once ordered a roof built over the chamber to protect it against the tropical rains.

Again it was late afternoon. The rays of the setting sun fell on the central figure of the back wall, perhaps the picture of the dead chief. Let us give imagination a free rein for a moment, and see the tomb ready to receive the lifeless ruler. His career had ended, and as the sun, worshipped by him and his people, was setting and its rays fell on his picture on the back wall of the tomb, they laid him to rest on the wooden table on the floor of the chamber. Around him stood his friends and servants mourning, as we now see them pictured on the walls.

And as the last rays of the sun fell on the picture of the chief who had died about 1,400 years ago, and whose likeness we had again brought to light, we left the ruins to continue our journey through the country where his race flourished long ago.



From the *Art Digest* we learn that "In the whole world there are perhaps 400 examples of the French Primitive school of painting. One fourth of these, or about 100, are now in the United States, of which 85 have been gathered together by the F. Kleinberger Galleries into a great loan exhibition for the opening of the firm's new home at 12 East 54th St., New York. Of these, 46 belong to Col. Michael Friedsam of New York. His collection is more numerous than that of the Louvre, which possesses only 45. The exhibition is being held under the patronage of the French government, and was formally opened on October 15 by M. Maxime Mongendre, the French consul general in New York.

The same magazine comments somewhat faetiously upon the "Opportunity Gallery," a new departure of the Art Centre, New York, which will give the unknown artist his chance by holding monthly exhibits, each show being the selection of a single artist or critic. The first judge was Walter Pach, who grouped 55 pictures by 14 different artists, most of whom never before had shown their work in public.

The 26th Annual Exhibition of Miniatures is being held jointly by the Pennsylvania Academy of the Fine Arts and the Pennsylvania Society of Miniature Painters in the galleries of the Academy, Philadelphia, from November 6 to December 11, both inclusive. The exhibits are those of living artists and have not been seen before in public.



CHINESE ACTOR. BY ALLAN CLARK.

AN EXHIBITION OF SCULPTURE BY ALLAN CLARK AT THE FOGG MUSEUM, HARVARD UNIVERSITY

By ERWIN O. CHRISTENSEN

FOLLOWING on the heels of the loan collection of the Morgan manuscripts, the Fogg Museum opened in its new building on October third an exhibition of twenty-one pieces of sculpture by Allan Clark, which, with one exception, has not been hitherto shown in America. There is a great variety in the use of materials, textures, and colors, including marble, stone, wood and bronze. In size the pieces range from a small statuette to a life-size bust. Such wide use of methods gives a note of richness to a collection which otherwise bears the mark of competency, understanding and an individual viewpoint. We are made to feel that the artist solves his problems easily and completely in a perfectly cool and collected manner, unhampered by any struggle for expression or excess of emotion.

The work as a whole is characterized by a conscious adaptation of linear conventions from the East. In the Chinese,

Japanese and Siamese subjects they are pronounced, but they are still noticeable in the modelling of his portraits, for example in the marble bust of Amelita Galli-Curci, with its conventionalized hair and eyelids contrasting almost unduly with the informally ruffled edge of the loosely fitted gown. They are further emphasized in his heads in arched eyebrows, in the treatment of the eye itself, and in finely drawn and sharply accented lips. The carefully arranged pleats in the garments, and the hair-dress as well as the features, may have been suggested in part by the models; what is more important, the artist used these elements for the sake of their design qualities. A good deal of simplification in the broader

planes is combined with an emphasis on rhythmic curves and is fused with a western and, one is tempted to say, academic style.

Other influences besides the Oriental are apparent. To determine precisely



BODAJO DANCER. BY ALLAN CLARK.

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the debts Allan Clark owes, consciously or merely as a tribute few young sculptors can escape entirely, would take a more protracted study than is intended in this account of first impressions. After all, the art presented here is modern American in its delicate refinement and in its play within well established boundaries of good taste. The treatment, which we may call decorative, is less abstract than that of Paul Manship. Aside from harmonious color, Allan Clark's best accomplishments are a fine sense for rhythmical line and sustained action. The movement, never fleeting or impressionistic, remains within the frame of a well thought out pattern.

For instance, in the *Ishikawa Danjuro*, actor of the *Fifth Generation*, we



JAVANESE ACTOR. BY ALLAN CLARK.



CONGO VODOO. BY ALLAN CLARK.

have an impressive pose from the stage, contrasting a comparatively quiet and smooth contour on the left, as we stand before the statue, with a more agitated and more richly indented and broken contour on the right, recalling the well known device in the work of Michelangelo. With the turn of the head countered by the opposite knee thrust out in profile position, this historical *contraposto* of the Italian Renaissance appears here in a modern garb. Most skillful is the bringing together of the hands on the right side, accentuating the impression of forceful intensity. Most of the works are designed for a frontal position.

Allan Clark shares with Manship, whose name it is difficult to eliminate from one's consciousness, a predilection for delineation in one plane. One of the loveliest pieces, illustrating this tendency at its best, is the *Study for a Garden Pool*. The outline ties-in well;

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STUDY FOR A GARDEN POOL. BY ALLAN CLARK.

the draperies are beautiful in their deliberate arrangement in elegant curves, flowing together in a severe, yet graceful manner. Even more satisfying, because of its greater sculptural feeling, is the mahogany half-length figure, entitled *The Five Hundredth Concubine*. The fine play of continuous and varied contours is unsurpassed by any other piece in the exhibit. In addition, this figure has a feeling for spatial depth, giving satisfactory views from different angles, which makes it unique among the artist's work. The arm bent over the head leads the eye backwards, while the other arm emphasizes the front plane. The thrust of the torso to the right is balanced by the thrust of the head and arm to the left, while the slightly advanced right thigh follows the backward bend of the arm.

In its more massive forms this work differs from the slender limbs of the *Goddess Parvati*, which seem like flexible steel, or from the more conventionally conceived youth and maiden, the two bronzes marked nineteen and twenty in the catalog. In the former, the lines are consistent except for the arm extended across the body, which interrupts the even flow. In the latter, there is an elastic spring in the measured dancing step with which each figure moves forward. How much the artist thinks of the silhouette is clear, when one becomes aware of the purpose of the diagonally posed arms of the



SHE. BY ALLAN CLARK.



THE KING'S TEMPTRESS. BY ALLAN CLARK.

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young woman, bringing out nicely spaced voids between the arms and the head. It is interesting to compare the compositions to decide where the preference lies. The Oriental element is hardly noticeable here, but in the type of figure, the simplified draperies and the carefully considered pose these works betray their family resemblance to the group.

For a study of color in sculpture and of texture as related to material, this exhibit offers an opportunity rarely met with in the work of one person. In stone we have the warm buff-colored head, entitled *She*, with its Egyptian head-dress and its charming repetition of curved lines in eyes and lips so obviously worked together, as well as the fine head of *Thelma Given*. Translucency of marble and softly fused transitions of light and shade are illustrated in the bust of Galli-Curci. For the sheer beauty of ivory-like surfaces, we point out the several pieces in lacquered wood, like numbers seven, ten and eleven. The latter, entitled *Japanese Courtesan*, is striking in its contrast of the black hair, and ivory fleshtint and red lips. To delight in

such textural effects of smooth and polished surfaces is an esthetic experience which seems universal and which we recall since childhood days. As in ancient sculpture, the pupils of the eyes are touched up in color in the painted and lacquered bust of Galli-Curci, while the red of the lips finds its repetition in a large ornamental comb set back on the head. As may be expected, Allan Clark's color is non-realistic. With line and form, color is an element to be used for purposes of design, rather than for effects of naturalism, a practice quite unthinkable in sculpture.

Though individual taste may well vary in the selection of favorites, if we approach the work of Allan Clark with sympathy and accept his point of view, we shall find that there is something of interest in almost every work. In the case of the reviewer there are not more than two or three of the twenty-one pieces which fail to arouse a response. Even though some differences of quality exist, as they always do, the general average of the exhibit ranks high.

GORGONS

By LILIAN WHITE SPENCER

*Snake-tressed viragos, shod with fire,
Ran through old thunders, shouting ire,
And all who saw Medusa's head
Were, by its horror, turned to stone. . . .
O lovely has her still face grown,
In Art, with beauty of the dead.*



FIG. 1. THE SKELETONS IN THE LEWISTOWN MOUNDS WERE DISCOVERED AT DIFFERENT LEVELS AND IN MANY POSITIONS.

SOME MOUND BUILDERS IN ILLINOIS

By E. C. TOWNLEY

THERE has recently come to notice near Lewistown, Fulton County, Illinois, near the central part of the State, a mound which promises to rival the famous Cahokia mounds.

Recent digging has brought to view about fifty skeletons—not mere piles of bones, but skeletons in an almost perfect state of preservation.

They were buried at different levels, the dirt being drawn over the body, which almost without exception was laid out full length; the hands, however, not crossed but extended on

either side; the heads are seen with the face upturned though a few are found with the head turned on the side and a few have a leg bent (Fig. 1). There have also been found a very few skeletons with the legs so drawn up that the knees almost reach the head. The scarcity of those found in this last position indicates this was not the customary method of burial but might have been a desire to utilize the hollow between bodies already buried.

The skeletons do not lie in uniform position but heads are found to the

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north, south, east or west, and in various positions between these points (Fig. 1). One group is seen lying almost at right angles with several on a lower level; without doubt a family, for the father and mother are lying side by side with a baby between them, the little body resting on the extended arms of the parents (Fig. 2).

Still another family group of four shows the father, mother and two children, the older of perhaps the age of eight or nine, the younger of three or four.

Arrowheads in large numbers have been found; where any considerable number has been uncovered near a body it is thought that here may have been an arrow-maker. Large numbers of pieces of pottery, too, are seen, most

of them with the half of a mollusk-shell inside, which might indicate the use of the latter as a spoon. These pieces of pottery are of varying sizes, shapes and colorings, a few showing shallow markings as a decorative motif. Some bowls have two handles; these vary from small projections of an inch to projections of three and four inches; some were without handles of any kind. In some shallow bowls were a number of needles of turkey bone; these are about four inches long, the eye about two.

Upon the breasts of a few skeletons were slender conch-shells indicating their use as ornaments. These were polished. Used as necklaces, bracelets or anklets there were also found chains made of disks of mollusk-shells, though

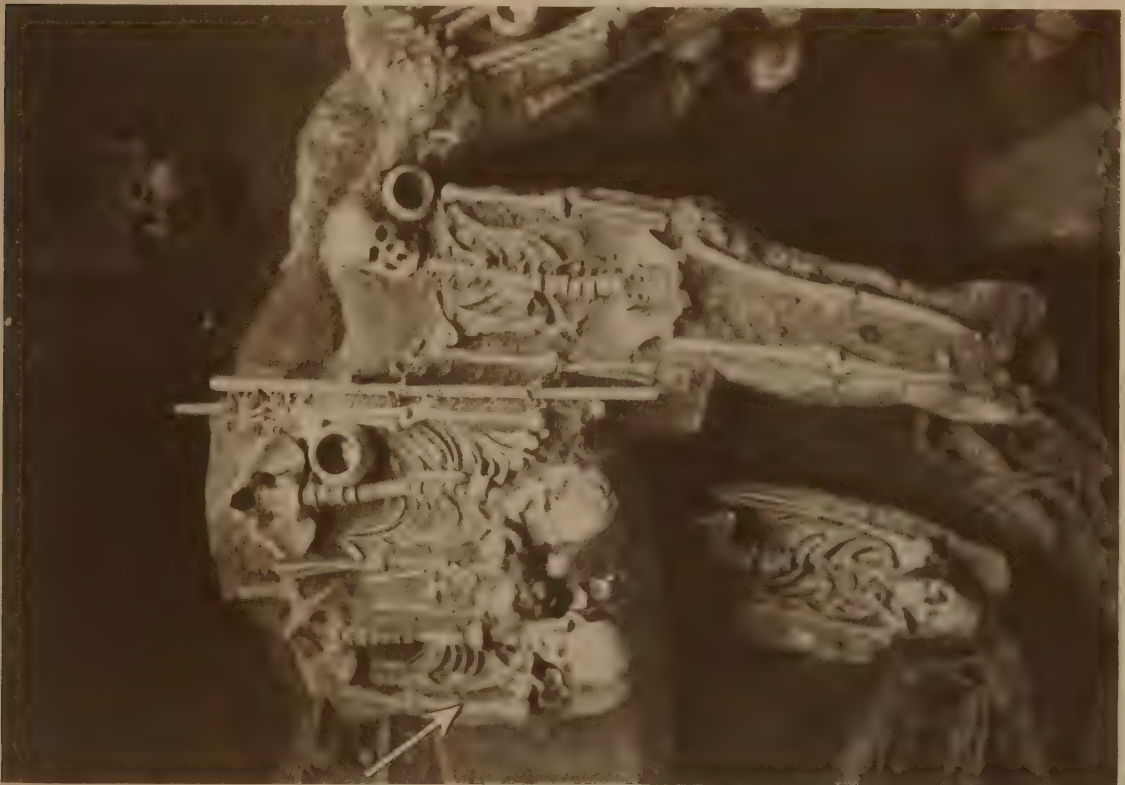


FIG. 2. A TRAGIC FAMILY GROUP. THE BABY LIES ON THE EXTENDED ARMS OF ITS PARENTS, INDICATED BY THE ARROW.

ART AND ARCHAEOLOGY

these were of cruder workmanship; the holes through these disks were almost perfect circles. The material upon which these were strung had completely disappeared. One utensil of dark colored pottery, rather shallow, may have been used as a mixing-bowl; it is almost three inches thick, about two feet long, and somewhat less in width.

Among the skeletons were found the bones of some small children, one about the size of a baby at birth, another in a prenatal stage. Wherever the contents of the mound are exposed the pottery and other artifacts show the cruder forms lying deepest.

An unusual form of arrowhead having a notch on each side and at the end had been found in numbers in the Cahokia mounds and one of this kind was found here imbedded in the lower part of the spine of a skeleton. The bone cells had grown around it in a

circle and there was no sign of disease, so the three-notched arrow head did not produce death.

The burial mound, made upon a gently sloping hill which overlooks a wide expanse of country, was thirty-five or forty feet high. It is in the shape of a crescent or horseshoe; the outer circumference is about five or six hundred feet, the distance between the two points about one hundred and fifty feet. It was thought that the public highway which connects the points of the crescent was part of the artificial mound, but diggings during the last few weeks have shown this is not true; it is of the stratified soil.

In the central portion of the mound was a depression filled with water. This lake may have been made by removing the soil to cover the bodies at the time of burial, for when the



FIG. 3. NO ATTEMPT SEEMS TO HAVE BEEN MADE TO ORIENTATE THE BODIES IN THE LEWISTOWN MOUND.



FIG. 4. THE SHALLOWNESS OF THE BURIALS AND THE EVIDENT PRESENCE OF ENTIRE FAMILIES MAKES IT REASONABLE TO ASSUME DEATH CAME FROM SOME PLAGUE.

present owner, Mr. Dickson, decided to build his house on the top of the mound he cut down ten or fifteen feet to fill the lake.

He uncovered many bones and much pottery. The former he buried elsewhere on the farm and paid no further attention to the matter. Years went by. This spring (1927) his son, Dr. Dickson, began digging in the mound and has unearthed this unusually large number of skeletons and many pieces of pottery (Figures 1, 2, 3). Near the burial mound is another mound which must have been a camp site; here are found bones of deer, bear and other animals that roamed this section in the past.

The skeletons thus far excavated indicate a race at least as tall as we but with greater muscular development. The teeth are, on the whole, in an excellent state of preservation.

At the present time more than fifty skeletons have been uncovered, but as larger areas are opened a better estimate of the yield can be made. It is now thought the mound contains three or four times as many.

The fact that so many are shallow graves, with merely a light covering of soil, and so close together, when taken in connection with the family burials, seems to point to deaths by a plague or some contagious disease. Further, there is nothing to indicate death in



FIG. 5. WEAPONS, JEWELRY, TOOLS, AND VARIOUS IMPLEMENTS DISCOVERED IN OTHER MOUNDS IN FULTON COUNTY, ILLINOIS.

battle; no wounds, no disordered positions (Fig. 4).

The soil of the burial mound—a yellow clay—is high in lime and free from acid, so the skeletons have been well preserved over a long period of time: a thousand, perhaps two thousand years; not even the archaeologist could estimate the time exactly.

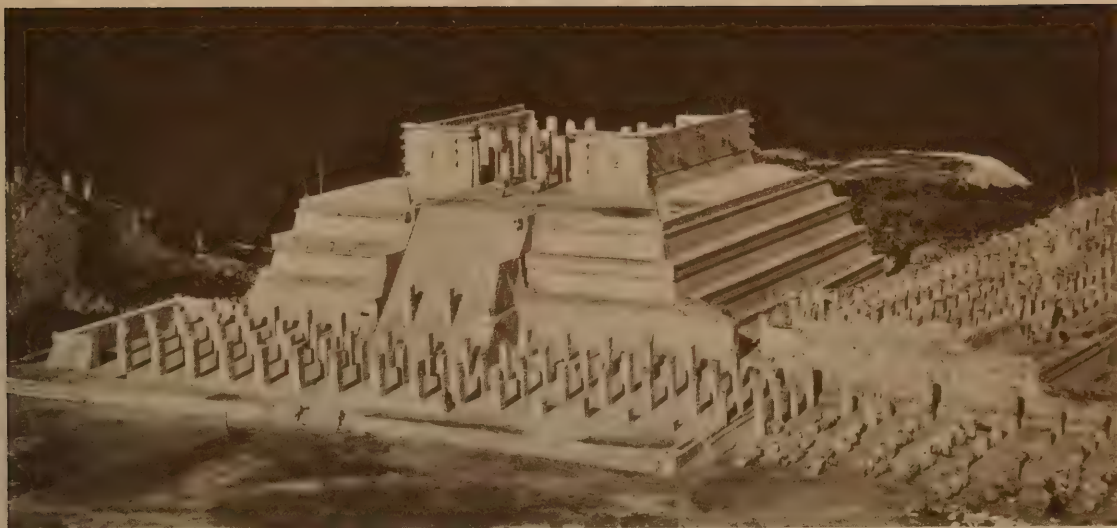
Digging has also been done at Liverpool, Sepo and Babylon, all in Fulton County. In these places have been found bone daggers (Fig. 5-A), stone effigy pipes, flint arrowheads, copper axes (Fig. 5-C) and thin pieces of copper of uniform size and shape used as a girdle; also a small chain of copper beads (Fig. 5-C).

Here, too, were found chains of con-

siderable length of conch-shell discs cut from the central spire; one strand of whole snail-shells; still others of three and four feet in length of pearl slugs. One strand had one hundred and eighty-seven pearls each about the size of a pea, and still another was a small necklace of graduated pearls of much beauty (Fig. 5-B).

A boulder of copper, 99:85 pure, weighing probably one and one-half or two tons, was found a few miles away in August of this year. Before this, finds of copper and copper implements had been explained by trade with the inhabitants of the Lake Superior region.

Altogether, Fulton County promises a rich field for those interested in a prehistoric people.



THREE SEASONS OF WORK BROUGHT THIS ARCHITECTURAL JEWEL OUT OF ITS BURIAL UNDER THE JUNGLE GROWTH.

NOTES AND COMMENTS

THE TEMPLE OF THE WARRIORS

The major accomplishment of the year at Chichen Itzá, Yucatan, of Dr. Morley and his staff of archaeologists was the completion of the excavation and repair of the Temple of the Warriors and the excavation of the colonnade directly fronting it. When excavations were begun by the Carnegie Institution in February, 1925, all that could be seen where the temple now stands was a forest-covered mound rising fifty feet above the level plain. Near the top of the mound, at the back, a few feet of a cornice could be distinguished. On the very summit the tops of several square columns of stone appeared. Three working-seasons of labor sufficed to transform this jungle-covered mound of debris into what without doubt is the most impressive and beautifully decorated building at Chichen Itzá, if not indeed in the whole Maya area.

As excavation proceeded it was discovered that a second temple was imbedded within the supporting pyramid. Extremely careful work was required in order to provide access to this older temple without injuring the floor of the main structure above it. This difficult task was successfully accomplished under the direction of Mr. Earl Morris, who is in immediate charge of all excavation work at the Temple of the Warriors.

NOTES FROM ROME

Dr. David M. Robinson, writing from Rome, where he is staying until the end of the current year, sends the following interesting notes:

"I have seen the new excavations at Pompeii, and they are very interesting. Just recently a house has been found with beautiful frescoes representing scenes from comedy and a marble table with an inscription thrice repeated and giving the name of one of

the assassins of Julius Cæsar, the "Envious" Publius Casca Longus.* At Cumæ, which I visited, the great caves with an hundred mouths, as Vergil says, have been further excavated, and the name of a priestess ending in *ia* occurs twice. Perhaps we should read Luc[ia] Gn[æi] f[ilia] Maxima sacer[dos]. There were two levels, and one main passage goes down deep and far into the rock with many other artificial extensive apertures and sloping light-vents (*spiracula*). These are the hundred *ostia* or mouths from which flew forth in the time of Vergil one hundred voices. The architrave, with an astragal pattern at the top of each band and the inscription of the priestess mentioned above, is from the time of Augustus, who revived a primitive cult. Recently on a hill high above the unique Apollo temple another temple has been found and is now being excavated. It may be a temple of Demeter, the Dioscuri or Juno, but no inscriptions have as yet been found to identify it. Interesting statues of priestesses, including one of the Vth century style of the Maidens of the Erechtheum, have been found in the caves and in the temples. Especially notable are some Greek Panathenaic vases just discovered. When the present excavations which Mussolini instituted are completed, the story of the Cumæan Sibyl will be much better understood.

At Herculaneum the new excavations have disclosed some new houses with second stories preserved. The new methods of excavation make it possible to preserve second stories and to take casts of doors and balconies, putting the casts up in place of the destroyed originals. In one of the newly found houses, where King Victor Immanuel started the excavations, is an atrium and peristyle, and a beautiful mosaic shrine. One room has a fine black-and-white pavement of large tiles, and

*"See what a rent the envious Casca's dagger made."—Shakespeare.

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another a multi-colored mosaic floor. Splendid mosaics on the walls represent a man with his mule and other scenes. The paintings are in the third style, with plant motives, and a magnificent peacock with fully opened tail.

These Herculaneum excavations are exceedingly interesting, but they will be an extremely difficult task, because they will soon reach the point at which modern houses must be destroyed. The depth of lava is much greater than the ashes at Pompeii and correspondingly harder to remove. Another discouraging feature is that through the ages tunnels have been dug by robbers into the ancient side of the city. The site is honey-combed with these tunnels, and it is believed that many priceless works of art were carried off in previous ages."

THE GLOZEL CON-TROVERSY AGAIN

Monsieur Salomon Reinach, the eminent French archaeologist, has reached interesting conclusions regarding the much-discussed "finds" at Glozel, brief mention of which was made some months ago in ART AND ARCHAEOLOGY. So far from considering the discoveries fakes, M. Reinach believes them genuine and concludes, according to a copyrighted dispatch in a recent issue of the *New York Times*, that, first, they prove the Magdalenian culture did not die out with the warming up of the climate, but that reindeer survived for some time, and civilization with them; second, that the making of pottery, hitherto dated from a later period, was coeval with the last reindeer; third, that the engraving of bones and stones, instead of perishing before the Neolithic Age began, is shown by the Glozel finds to have continued, though in decadent forms, along with the first pottery and unpolished axes; fourth, that representations of man on "baked earth" [the words used by the *Times* correspondent] instead of appearing in Gaul only about the year 1000 B. C., are proved to have existed at Glozel more than 2000 years earlier, in figures showing both sexes which have no duplicates anywhere, and on vases, counterparts of which made during a much later epoch, have been discovered in both north Germany and the Troad; fifth, the Glozel tablets indicate that linear script was well developed, on both stone and ceramics, at least three or four thousand years before our era, instead of having originated in Spain or about 1000 B. C. This last conclusion M. Reinach regards as a most important and wholly new discovery. One of the

tablets, continues the *Times*, contains more than an hundred distinct characters as old as the oldest of the Egyptian and Chaldean inscriptions, "if not older, and we owe nothing to them." From 120 to 130 of the Glozel symbols include beside much that is new, practically all the characters included in the writing of the Iberians, Phoenicians, Greeks, Italians, Libyans and Cypriotes. "One is therefore led to wonder, he concludes, if our alphabet is not rather of western origin, Hispano-Gaulois, and not eastern—that is to say, Syro-Phoenician."

GENGHIS KHAN'S TOMB NOT FOUND

The astonishing report recently given wide circulation by a London newspaper, to the effect that Colonel Kozloff, the Russian cartographer and explorer, had discovered the tomb of Genghis Khan, is not true, and Russian archaeologists have been quick to resent it. What really was "found" was the famous "Dead City" of Kharakhoto, destroyed by Genghis in 1220 A. D. Kozloff did not discover any of the tons of treasure said to have been buried by the defeated Kharatsansun, but he did recover a library of some 300 Sissya dialect manuscripts, a number of sacred writings, statuettes of gold, silver, bronze and wood, tapestries and sacred Buddhist pictures on paper, linen and cotton. The city itself was in the condition the Mongolians left it in, completely wrecked, seven centuries ago.

NEW FINDS AT POMPEII

News recently received from Pompeii is to the effect that in the continuing excavations of the apparently inexhaustible Street of Abundance a number of important discoveries have just been made. In one house a big wooden wardrobe, in practically perfect preservation, contained many objects of unusual interest. Other discoveries in this same house included a table service in silver, an archaic statuette of Apollo, and a large and richly engraved silver cup covered with Tritons and Nereids. The condition of the wardrobe was especially amazing, as wooden objects have hitherto been conspicuous by their absence.

NOTES FROM SPAIN

The excavations of the Roman Christian cemetery in Tarragona have now reached a point where it is possible



BELLAVISTA—A GLORIOUS ALPINE PANORAMA SEEN FROM THE (ELECTRIC) BERNINA RAILWAY WHICH CONNECTS ST. MORITZ, SWITZERLAND, WITH TIRANO, ITALY.

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to state positively that the burials date from the second and third centuries. So much material has been uncovered that the museum being built on the spot by the Tobacco Monopoly to house the relics will very likely be overcrowded. It is not intended to bring any of the finds to the National Archaeological Museum in Madrid, but to preserve everything *in situ*. Very few objects of metal have been recovered, the majority of the discoveries being small statuettes, pottery, inscription and the like. The excavation was begun in 1924.

Restoration of the famous old Hospital de Santa Cruz, in Toledo, has progressed slowly owing to lack of funds. The project is an ambitious one, and involves the renovation of the entire edifice, which is an enormous structure in the shape of a cross. During the period of its baser uses, the fine artesonado ceilings and carved and painted walls were many of them covered with a thick layer of plaster and whitewash. Some of the ceiling coffers rotted away and vanished, and the stone floors got into a very bad condition. All the disfiguring plaster has now been removed, and a good deal of the missing artesonado work has been carefully rebuilt and fastened in place in the ceilings, the floors taken up and the timbers where necessary strengthened. The work stopped a few months ago because the funds had all been used, but the new budget is expected to make possible a satisfactory conclusion, perhaps this year, when the edifice will be turned into an important museum, as announced some months ago in ART AND ARCHAEOLOGY.

The excavations of the low-lying sandspits now barely above high water level at the mouth of the Rio Rinto, at Huelva, have been discontinued for the same reason—lack of money. Previous excavations in this region produced the noted collection of Roman swords and other weapons now in Madrid. Local archaeologists believe much more can be done here and in the littoral of Huelva which will throw light on Tartessus. Because of the nature of the ground—very wet sand—excavating is accomplished only with the greatest difficulty.

Don Jorge Bonsor, owner of and resident in his ancient castle of Mairena de Alcor, continues indefatigably his archaeological work throughout the region, and is at present actively engaged in preparing a series of archaic figures of anthropological significance for the coming Ibero-American Exposition which it is believed will be opened about October 12, 1928. These statuettes, when the collection is complete, will present with entire accuracy in every detail the peculiarities of figure, dress and costume among the peasants of the Andalucian mountain country for more than a century. Don Jorge is also in charge of the archaeological museum at Carmona, where he personally conducted most of the excavations made during the past quarter of a century.

New discoveries of Roman coins have recently been made at the Rio Tinto mines, the most noted copper deposits in Europe. As the engineers who discovered the coins allowed them to be given away without recording them, it is impossible to give details of the find. It is said there were about thirty or forty coins.

TRAVELING ART EXHIBITS

A forward step of importance in the artistic education of the country is assured by the decision of the Associated Dealers in American Paintings, who have organized two traveling exhibitions which it is expected will maintain the highest standard ever placed before the American public in shows of this kind. The exhibits will be limited not alone to the painters now living, and will include such representative men as Martin, Ryder, Duveneck, Innis, Prendergast, Weir, Dearth, Twachtman, Metcalf, Blakelock, and others. A group not representing the Academy will also be shown in which are found the works of Rockwell Kent, George Luks, G. P. du Bois, Preston Dickinson and others. One of these traveling exhibits opens in the O'Brien Galleries in Chicago and visits northern cities, while the other goes through the south.

FLOATING ART?

The latest example of American prowess is the equipping of the steamship *Belgenland* with a floating art gallery. Beyond a doubt the sight of a peaceful and soothing Corot works magic with a seasick passenger who has eaten not wisely but too well. A Van Dyke portrait or a Murillo conception, a Dutch realist interior or a charming Hudson River landscape might conceivably diminish the roll of the vessel or put ideas into heads never meant either to cross the water or to comprehend art. We are informed "the exhibition has been so successful" that others are soon to be installed on two vessels plying between North and South America. To one who had to travel on some of the "dazzle-painted" liners during the late war, there remains a doubt. The American *nouveau riche* is, after all, fairly conservative and endowed with more common sense than he is given credit for. So while it may be good sales policy, and more than that, good sense in the cultural meaning, to send masterpieces to sail the seven seas, what will happen when a dazed and unsteady Croesus is smitten in the face as he clambers groggily up the stairway to the deck by an example of the most modern school? Might not an already outraged interior be further stimulated to violence?

ART NOTES

The Italian Government is sponsor for the exhibition of 150 paintings by Giulio A. Sartorio, one of Italy's foremost painters, at the Anderson Galleries on Park Avenue in New York. Several of the paintings show subjects of archaeological interest, among them the Pyramid of the Sun, the ruins of the temple of Quetzalcoatl, the prehistoric ruins of Tiahuanaco, Bolivia, etc. This is the first of a series of exhibits to be made in America by the Italian Government.

It is announced by the Cleveland Museum that it is now using the radio broadcasting method in its general work. Organ recitals are being put on the air three times a week regularly, and short talks on art once a week. One is reminded by such methods of Mrs. Wharton's satire upon the good ladies who "pursue culture in crowds". This is an inversion of that method, it is true, but in any event, "why should the devil have all the good tunes"?

GLOSSARY

(Continued from last issue. For explanation see issue of June, 1926.)

B

- B:** in anc. Rome, the symbol for 300; when written with a bar above, it meant 3000.
- Ba:** (1) in Eg. myth., the soul, which left the body at death, to return to it later if disintegration had been prevented; symbolized by a human-headed bird, at times with the ankh in its claws; (2) an anc. Eg. name for iron.
- Ba'al:** in Syro-Phoenician myth., a term meaning Lord or Master, often personifying the generative quality of the sun, and in its particular sense representing the principal masculine deity; as Lord or Master, given to many lesser deities, as, Baal-zebub = Lord of Flies (plural, Baalim); **Baal-peor:** the Moabitish divinity whose main worship was on Mt. Peor.
- Ba-au':** in Phoen. myth., the goddess of night, wife of the wind and mother of the first two mortals.
- Ba'ba:** in Slav myth., the devil's grandmother, the witch of the thunder.
- ba'ba:** in Eg. myth., any of the executioners mentioned in the Book of the Dead, living in hell; they were represented with the heads of various wild animals, and carried swords. (Cf. the *βεβων* of Plutarch.)
- Ba-ber' (Babar):** the founder of the Mogul Dynasty and conqueror of India; b. Feb. 14, 1483; d. Dec. 26, 1530.
- Bac'chæ:** (1) in Gr. myth., Bacchus's female companions on his visit to the East; (2) the bacchantes or mænads who danced and sang in the Bacchic festivals; (3) the tragedy of this name by Euripides.
- bac'cha-nal:** any devotee of Bacchus, god of wine; hence, roisterer, a drunkard.
- Bac'cha-na'li-a:** originally, in anc. Rome, a 3-day mystic and secret festival for women only, held in the grove of Simila near the Aventine; later men were admitted, the rites became an orgy of crime, conspiracy and debaucheries, and the Senate forbade the celebration which, however, continued to be observed for a long time. (Cf. Livy, xxxix, 8-19, 41, and xl, 19.)
- bac'chant:** a worshipper or devotee of Bacchus; one of his priests. **bacchante** (fem. form).
- bac'chic:** concerned with or appropriate to Bacchus or his festivals; hence, intoxicated, roistering.
- Bac'chus:** in both Ro. and Gr. myth., the god of wine and conviviality. (The Ro. equivalent of the Gr. name Dionysus.)
- Bac'chyl'i-des:** the Vth century Gr. lyric poet; b. at Iulis, island of Ceos.
- Ba'cis:** in Eg. myth., Ra in his manifestation as a sacred bull.
- ba-ha'ka:** in anc. Egypt, a species of white hunting-dog, much favored by the earlier Dynasties.
- ba-ka'su:** in anc. Egypt, a short, double-edged dagger, usually with bronze blade and handle of ivory, gold or silver.
- Bal'der:** in Nor. myth., the god of the summer sunshine; hence the "White God" of the incarnation of life-giving force or warmth.
- bal'mung:** in Ger. myth., Siegfried's sword, which he took from the Nibelungen.
- bal'te-us:** in anc. Rome, the baldric worn by soldiers for supporting sword and other weapons.

Ba'na: in Hind. myth., the giant of the 1000 arms conquered by Krishna, who cut them off.

ban'ner-stone: a small stone implement or object of varying design found in the U. S., shaped like a double-bitted axe or sometimes like the blade of a pickaxe, with an eye for a handle or supporting cord; believed to have been used by prehistoric peoples as a symbol of authority.

bar'a-thrum (barathron): (1) the former bone-pit outside of Athens where the bodies of executed criminals were thrown; hence, any unfillable or insatiable thing or person; (2) figuratively, the pit of hell.

bar-ba'ri-an: in anc. hist., first in Greece, then in Rome, the distinction between a member of either one of those cultured races and an alien, considered as uncultured, crude and ignorant.

bar'bi-tan: an anc. Perisan musical instrument, probably of more than seven strings, known from its occasional mention in the Gr. and Ro. classics (name derived from the Gr. words for *heavy* and *string*).

bar'do-cu-cul'lus: in ancient times an outer robe or cloak ak wit hood, worn by both the peasantry and monks.

Bar'la-am and Jos'a-phat: a noted VIIIth century romance, probably written by St. John of Damascus, giving a Christian version or interpretation of the story of the Buddha.

bar'row: a sepulchral or burial mound raised by primitive European peoples over graves; distinguished by its various forms as long, round, chambered, etc. Cf. **mound**.

Bas'sa-rid: a bacchante or mænad; a devotee (female) of Bacchus.

bas-ter'na: the mule-carried litter or chair of Ro. times; later applied to the ox-drawn vehicle of some early French kings.

ba-ta'na: among the anc. Egyptians, a short stick used to beat domestic servants and slaves.

bath: an anc. Heb. liquid measure equivalent to about seven and one-half gallons.

Bau'cis: in Gr. myth., a Phrygian peasant woman who, with her husband Philemon, extended hospitality to Zeus and Hermes, who visited the pair incognito, and rewarded them by changing their modest home into a temple of which they were put in charge; at their simultaneous deaths, they were turned into trees.

The words below appear in articles contained in this issue. As each term will take its proper alphabetical place in the Glossary, none is fully defined or accented here.

Guido d'Arezzo: "the father of modern music", born in the last decade of the tenth century, and possibly to be identified with Guido de St. Maur des Fosses. He is generally regarded as the inventor of the F clef, and his writings were distinguished by their entire practicalness, in comparison with which the scholasticism of his predecessors was merely clumsy.

mammilated: breast- or nipple-shaped.

neumes: (1) any one of several arbitrary, conventionalized symbols indicating pitch, used in musical notation; (2) a succession of notes meant to be sung to a single syllable.

BOOK CRITIQUES

Vanished Cities of Northern Africa. By Mrs. Stewart Erskine. Pp. 284. 40 illustrations, 8 in color. Houghton Mifflin Company, Boston and New York. 1927. \$6.

This delightfully written book is, in effect, a series of annotations to the guide-books for Tunis and Eastern Algeria. The descriptions, based on a trip made by the Arabic-speaking author as far into the desert as Touggourt, give vivid pictures of the ancient life and present conditions of the vanished cities, the sites of some of them now occupied by bustling modern ones—Tunis, Sfax, Constantine, Algiers. The author recites, often in some detail, the chief historical and many picturesque incidents connected with each place, passing in review the doings of the Berbers, Carthaginians, Romans, Byzantines, Vandals, Moslems, and the Barbary Corsairs. Considerable space is devoted to Carthage and the Punic Wars, the great importance and high state of civilization of the region under Roman rule are brought out clearly, and due emphasis is laid on the brief Byzantine domination, the smash-up under the Vandals, and the final Moslem conquest. Modern conditions and problems are not dealt with—but this is a book on *Vanished Cities*. The chapter on Arabic music is of interest as showing the debt that early European music owes to the early Arabian. The 30 illustrations drawn by Major Benton Fletcher, many of which are excellent and full of feeling, add much to the charm of the book. The volume is one to be read by the prospective visitor, and one that will be re-read with increased pleasure on his return home. The paper and binding are good, and the illustrations excellently reproduced, but the proof-reading of the first fifty pages overlooks several misprints.

HENRY S. WASHINGTON.

The Rembrandt Drawings and Etchings. By John C. Van Dyke. Illustrated. New York. Charles Scribner's Sons.

Following the analytical method of his book on the paintings of Rembrandt, Dr. Van Dyke now scrutinizes the drawings and etchings with the following startling results: of the sixteen hundred drawings usually ascribed to Rembrandt not more than fifty-eight are his; of the three hundred and three etchings in Hind's

catalogue a bare fifteen are autographic, and Rembrandt may have had something to do with thirty-two more shop-plates. These are conclusions that must make a collector, not to say a dealer, gasp. These conclusions are based on fine and long-studied stylistic analysis which has divided the mass of work generally given to Rembrandt into a great many groups, many of which can be assigned to his recorded disciples. These groups are facts which have to be reckoned with. Where your reviewer with many readers will part company with the author is not on these careful classifications but on their interpretation. These real differences need not invariably mean differences of authorship. But here Dr. Van Dyke is austere puristic, requiring a quintessential and completely coherent group into which he admits no item that is not really one-hundred per cent Rembrandt. To your reviewer, considering artist human nature broadly and the ups and downs of Rembrandt life in particular, and his peculiar position as an innovating and experimental spirit, Rembrandts that are only eighty or even seventy per cent excellent would seem entirely to be expected. In short, while many of Dr. Van Dyke's dividends from the Rembrandt stock to scholars and imitators seem reasonable, it also seems that not one alone but several of the groups may belong to the master, the differences representing experiments, passing influences, various levels of age and health and habits. Thus agreeing in all main matters with Dr. Van Dyke's analysis, your reviewer differs widely from his synthesis. It is certain that the official lists for Rembrandt have been grossly swollen to effect sales and need radical reconsideration, but that any judicious reconsideration will leave Rembrandt, for his nearly forty years of activity, a little more than a dozen etchings, a bare three-score drawings, and less than fifty paintings seems incredible. The weakness of Dr. Van Dyke's dialectic perhaps lies in failing to realize the great differences possible in the work of artists of Rembrandt's romantic type and in assuming that because the lists of most of Rembrandt's pupils are suspiciously short, the shortage must be made good from Rembrandt's list. Some of it is there, and in his two books Dr. Van Dyke has done an excellent service in restoring to the pupils much that is properly

ART AND ARCHAEOLOGY

theirs. But the real shortage in the pupil lists will eventually be made good from quite other sources—from the hundreds, probably thousands of Rembrandtesque pictures which remain unstudied in obscure private collections, in lumber-rooms and in junk-shops. Here sufficient study—and it is only at its beginnings—will provide the pupils with reasonably long lists without stripping their master to the bone. This book is beautifully made in small folio, written with the clearness and distinction that is characteristic of the author, and ingeniously illustrated, so that every verbal argument is graphically reinforced. Whoever reads it will get new light on Rembrandt's genius, even if his Rembrandt should differ considerably from Dr. Van Dyke's.

FRANK JEWETT MATHER, JR.

Landmarks in Nineteenth Century Painting. By Clive Bell. Pp. xi, 214. 20 illustrations. Harcourt, Brace and Company, New York. 1927. \$3.50.

The Approach to Painting. By Thomas Bodkin. Pp. xxiv, 192. Harcourt, Brace and Company. New York. 1927. \$2.50.

Whatever one may think of the adequacy of his aesthetic theory, it must be granted that Clive Bell is one of our most provocative critics; in the words of Anatole France, he "sets the spark to the spirit". In this series of thumb-nail sketches of past-century painters, he combines with his customary briskness of style and vigorous conviction a somewhat more generous appreciation than in *Art and Since Cézanne*, praising the craftsmanship of Millet and Corot (the Corot, not of the "fluffy idylls", but of figures and sterner landscapes), as well as Chassériau, Manet and Seurat. The chapters on Ingres, Guys and the Impressionists are especially well documented and eloquent. It is unfortunate that Mr. Bell sometimes descends to slovenly phrases; and he would have avoided an amusing error (on page 122) if he had known Daumier's sketch of Achilles smoking as he sulked in his tent.

A more conventional sort of criticism, but certainly sound and helpful, is presented by Mr. Bodkin. After discussing with a tolerant and liberal attitude various approaches to art—the philosophical, analytical, technical, "casual" (concerned with historical and literary values) and "by siege," he proceeds to "lay siege" in the light of these standards to twenty great paintings, from Giotto's *Joachim* to

Manet's *Olympia*. His analyses, it must be said, are largely from the point of view that he terms "casual"; but there are also critical comments on color and design which are interesting.

W. R. AGARD.

Salome, by Oscar Wilde. Illustrated with "Inventions" by John Passos. Pp. 57. E. P. Dutton & Co., New York. 1927. \$3.50.

It is difficult to be patient with such an edition as this. The Wilde play is too well known in standard editions to make anything quite so speciously vulgar as this series of wash drawings either valuable or significant. The publishers' "blurb" which accompanied the volume states that "the illustrations speak for themselves in their startling loveliness". By changing "loveliness" to decadence, morbidity and the violation of all the canons of taste, the statement will pass. But that any right-minded person would send this as a gift-book is certainly a flight of publishing imagination without peer even in this age.

An Outline of Careers, A Practical Guide to Achievement, Edited by Edward L. Bernays. Pp. vii, 414. George H. Doran Company. New York. 1927. \$5 net.

In this ambitious volume the attempt has been made to lay out life and chart courses for the benefit of those young persons of both sexes who have no especial urge or leading toward a career. The writers of the different chapters, which cover everything from Accountancy to Women, include some of the best known publicists in this country. The advice they give is admirable, the doctrine they preach is sound and conservative—the gospel of intelligent, persistent hard work for the most part after a choice of occupation has been made—and the college boy or girl who can be persuaded to take the lesson to heart will benefit. But it all leaves a question. Is a book of this sort really going to accomplish anything? Will it reach the ones who need it most, or will they, as they have done from time immemorial, continue to "blunder through" and waste precious years before they find themselves? As a matter of fact, if a man or woman is to achieve, he or she has first of all the character to do it; the others are good only for the lesser tasks, and not even the help of such an excellent book as this could pull them through.



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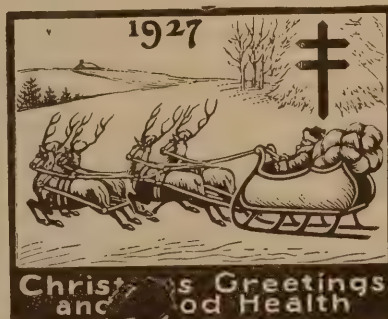
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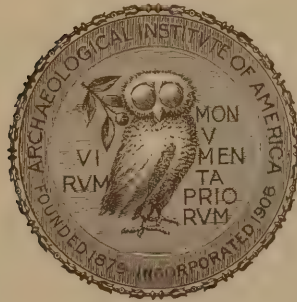
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